

The Modern Language Journal

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Entered as second-class matter, April 26, 1920, under Act of March 3rd, 1879, at the postoffice at Milwaukee, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1922.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 20 cents single copy postage free.

Communications for the editors and manuscripts should be addressed to J. P. W. Crawford, Managing Editor, University of Pennsylvania, Philadelphia, Pa.

All business letters and advertisements should be addressed to Arthur G. Hall, Business Manager, Troy High School, Troy, N. Y.

The Modern Language Journal

Published by

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The Modern Language Journal

Vol. IX

DECEMBER, 1924

No. 3

THE STUDY OF MODERN LANGUAGES IN OUR COLLEGES

By JOSEPH LOUIS RUSSO

WHAT ground has been gained or lost in the last years by the modern languages taught in our colleges? What conclusions could be drawn from a precise knowledge of such gains or losses? And what tendencies are likely to be accentuated in the near future? These questions, which often came to my mind, prompted me to start a little inquiry, the results of which are here presented.

In order to avoid collecting an unwieldy amount of material, I limited my investigation to a certain number of representative colleges and universities. In response to 150 questionnaires requesting the number of enrollments in French, Italian, Spanish and German, for the first semester of the last four years, 93 answers were received, with totals ranging from 77,748 enrollments for the year 1920-21, to 87,474 for the year 1923-24. The data collected seem quite sufficient to enable one to work out fairly accurate conclusions, particularly in regard to the conditions existing in the northern states, from which came 71 out of the 93 answers.

The figures, tabulated according to current geographical divisions, are given on pages 138-145.

TOTALS FOR THE NORTH ATLANTIC DIVISION

In compiling the total figures of this and succeeding divisions, account had to be taken of the fact that two or three institutions, in each case, failed to report their enrollments for one or more of the four years considered. In order to make the following figures susceptible of a comparative study, I have given to those colleges,

[illegible]

* Not given.

† Record not available.

¹ Exclusive of Teachers College, Barnard College of Pharmacy, University Extension and Summer Sessions, the records of which were not available.

² St. John's College.

³ Day department.

Enrollments	TOTALS FOR THE NORTH ATLANTIC DIVISION							
	1920-21	%	1921-22	%	1920-23	%	1923-24	%
French.....	15,084	54.0	15,800	55.0	16,138	55.1	17,016	55.1
Italian.....	645	2.3	757	2.6	902	3.1	986	3.2
Spanish.....	6,839	24.5	6,784	23.6	6,505	22.2	6,542	21.2
German.....	5,376	19.2	5,390	18.8	5,718	19.5	6,322	20.5
ALL.....	27,944		28,731		29,263		30,866	

SOUTH ATLANTIC

Colleges and Universities	French				Italian				Spanish				German			
	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923
	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to
Cath. Univ. of America.....	40	40	45	45	*	*	*	*	35	35	40	45	25	25	30	30
Emory.....	†	133	223	228	*	*	*	*	†	38	28	39	†	36	28	38
Florida State Coll. for Women	231	202	238	286	*	*	*	*	134	129	231	350	*	*	*	*
Goucher.....	398	411	473	505	44	33	36	59	289	315	337	316	28	42	55	85
N. Carolina [†]	585	721	860	†	*	*	*	*	65	80	95	†	117	90	100	†
Virginia.....	378	350	302	274	25	*	*	*	140	337	309	283	51	46	45	57
Wash. & Lee.....	155	181	191	204	*	*	6	6	140	221	217	250	73	82	75	81
Winthrop.....	†	†	624	783	*	*	*	*	†	†	67	82	*	*	*	*

* Not given.

† Record not available.

† The Univ. of North Carolina reported a single figure for the whole department of Romance Languages. I have split this figure following the proportion obtaining in the nearest institution, Winthrop, and have credited 90% of the enrollments to French, 10% to Spanish, and nothing to Italian.

TOTALS FOR THE SOUTH ATLANTIC DIVISION

Enrollments	1920-21	%	1921-22	%	1922-23	%	1923-24	%
French.....	2,544	66.0	2,662	62.8	2,956	63.5	3,185	62.4
Italian.....	69	1.8	33	.8	42	.9	65	1.3
Spanish.....	908	23.6	1,222	28.8	1,324	28.5	1,460	28.6
German.....	330	8.6	321	7.6	333	7.1	391	7.7
All.....	3,851		4,238		4,655		5,101	

Colleges and Universities	NORTH CENTRAL											
	French				Italian				Spanish			
	1920 to	1921 to	1922 to	1923 to	1920 to	1921 to	1922 to	1923 to	1920 to	1921 to	1922 to	1923 to
Beloit.....												
Butler.....	221	171	118	132	*	*	*	*	124	115	135	95
Carleton.....	348	367	352	514	*	*	*	*	102	169	232	319
Chicago.....	304	326	304	287	2	*	*	*	224	232	234	247
Cincinnati.....	1836	1780	1832	†	193	219	154	†	941	921	930	†
Creighton.....	321	368	404	555	17	16	17	62	104	181	202	258
Denison.....	61	41	37	39	*	*	*	*	55	86	124	92
De Pauw.....	260	245	250	298	11	14	13	21	235	259	214	237
Des Moines.....	46	76	99	111	*	*	*	*	†	†	277	313
Detroit.....	†	†	53	76	*	*	*	*	8	29	64	76
Drake.....	330	129	219	164	*	*	*	*	†	†	146	217
Ill. State Normal...	23	29	40	36	*	*	*	*	163	97	202	140
Illinois.....	1142	1164	1328	1287	32	30	28	35	11	17	22	25
Indiana.....	1115	1006	1048	†	18	35	26	†	648	589	614	†
Iowa State Teachers.....	496	439	511	429	*	*	*	*	112	139	317	336
Kansas.....	503	428	419	409	20	26	21	10	767	610	631	592
Knox.....	212	191	146	151	2	*	11	9	123	160	151	213
Marquette.....	†	†	139	159	*	*	*	*	†	†	206	124
Michigan.....	1823	1437	1428	†	24	33	25	†	1070	869	886	†
J. Millikin.....	169	160	177	193	*	*	*	*	137	136	130	134
Minnesota.....	1246	1100	1037	†	17	18	21	†	747	910	766	†
Muskingum.....	174	218	213	199	*	*	*	*	82	106	130	102
Nebraska.....	898	923	911	968	20	32	25	30	806	843	895	911
N. Dakota.....	311	301	319	†	*	*	*	*	104	171	202	†

* Not given.

† Record not available.

NORTH CENTRAL
(continued)

Colleges and Universities	French				Italian				Spanish				German			
	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923
	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to
Northwestern.....	1128	1185	1158	1102	22	30	29	40	345	387	402	415	251	271	252	249
Notre Dame.....	139	161	243	†	*	*	10	†	405	486	616	†	66	119	135	†
Oberlin.....	719	591	548	558	10	*	*	19	148	145	169	144	52	62	82	137
Ohio Univ.....	201	224	263	275	*	*	13	11	201	218	222	191	28	43	37	46
Ohio Wesleyan.....	585	578	570	571	9	*	7	10	403	487	558	536	38	50	41	132
St. Louis.....	101	113	139	90	*	*	*	*	*	*	57	55	*	*	45	50
Toledo.....	150	130	135	111	*	*	*	*	50	70	80	93	*	*	25	50
Washington, Washington.....	†	†	177	†	†	†	26	†	†	†	177	†	†	†	44	†
St. Louis, Mo....	356	354	350	406	20	23	23	24	370	370	356	305	103	149	165	175
W. Reserve ¹	510	499	532	542	17	24	50	26	142	153	190	206	89	144	125	174
Wisconsin.....	2337	2448	2535	2502	34	60	74	57	1580	1680	1497	1496	488	608	685	1000

* Not given.

† Record not available.

¹ In 1923-24 Italian was offered only in the College for Women.

TOTALS FOR THE NORTH CENTRAL DIVISION

Enrollments	1920-21		1921-22		1922-23		1923-24	
		%		%		%		%
French.....	18,855	52.7	17,972	49.7	18,455	48.3	18,796	47.9
Italian.....	494	1.4	586	1.6	573	1.5	616	1.6
Spanish.....	12,200	34.1	12,796	35.4	13,476	35.2	13,436	34.2
German.....	4,211	11.8	4,816	13.3	5,744	15.0	6,400	16.3
All.....	35,760		36,170		38,248		39,248	

SOUTH CENTRAL

Colleges and Universities	French				Italian				Spanish				German			
	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923	1920	1921	1922	1923
	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to
Baylor Coll.....	89	72	103	76	*	*	*	*	192	210	287	250	*	*	14	*
Baylor Univ.....	145	115	102	152	*	*	*	*	267	217	212	293	23	34	44	69
Kentucky.....	134	292	287	266	6	6	9	*	132	183	237	222	54	96	109	127
Ky. Wesleyan.....	55	57	60	75	*	*	*	*	*	*	*	32	30	38	20	10
Louisville.....	112	132	118	170	*	*	*	*	11	11	33	39	20	31	37	33
Vanderbilt.....	325	331	340	443	*	7	10	12	273	282	290	311	†	†	†	†

* Not given.

† Record not available.

TOTALS FOR THE SOUTH CENTRAL DIVISION

Enrollments	1920-21		1921-22		1922-23		1923-24	
	%		%		%		%	
French.....	860	46.0	999	47.3	1,010	43.7	1,182	45.9
Italian.....	6	.3	13	.6	19	.8	12	.5
Spanish.....	875	46.9	903	42.7	1,059	45.8	1,147	44.4
German.....	127	6.8	199	9.4	224	9.7	239	9.2
All.....	1,868		2,114		2,312		2,580	

WESTERN

Colleges and Universities	French				Italian				Spanish				German			
	1920 to	1921 to	1922 to	1923 to	1920 to	1921 to	1922 to	1923 to	1920 to	1921 to	1922 to	1923 to	1920 to	1921 to	1922 to	1923 to
Universities																
Arizona.....	155	165	196	194	*	*	23	*	507	458	488	549	12	17	23	31
California.....	†	1574	1659	1641	145	148	130	165	1000	1150	1200	1550	395	566	607	579
Idaho.....	191	216	219	223	*	*	*	8	185	244	325	330	29	34	32	46
Montana State College.....	62	53	34	22	*	*	*	*	28	32	47	28	*	*	*	18
Oregon.....	550	575	660	700	16	20	26	28	450	475	518	500	90	100	115	130
So. California.....	477	409	416	477	20	25	26	40	633	672	623	695	43	24	51	61
State Coll. of Wash.....	159	147	137	†	3	*	*	*	150	124	148	†	32	30	40	†
Univ. of Wash.....	948	747	755	726	9	22	44	67	373	361	371	412	89	89	99	134

* Not given.

† Record not available.

TOTALS FOR THE WESTERN DIVISION

Enrollments	1920-21				1921-22				1922-23				1923-24			
	C%				C%				C%				C%			
French.....	4,116	49.4			3,886	45.8			4,076	45.2			4,120	42.6		
Italian.....	193	2.3			215	2.5			249	2.8			308	3.2		
Spanish.....	3,326	40.0			3,516	41.5			3,720	41.3			4,212	43.5		
German.....	690	8.3			860	10.2			967	10.7			1,039	10.7		
All.....	8,325				8,477				9,012				9,679			

GRAND TOTALS

Enrollments	1920-21	%	1921-22	%	1922-23	%	1923-24	%
French.....	41,459	53.3	41,319	51.8	42,635	51.1	44,299	50.6
Italian.....	1,407	1.8	1,604	2.1	1,785	2.1	1,987	2.3
Spanish.....	24,148	31.1	25,221	31.6	26,084	31.2	26,797	30.6
German.....	10,734	13.8	11,586	14.5	12,986	15.6	14,391	16.5
All.....	77,748		79,730		83,490		87,474	

for the year not reported, credit equal to the enrollments of the nearest year reported. Thus, Harvard, which gave no report for the year 1923-24, is here credited with the number of enrollments of the preceding year.

And now for a few conclusions.

First of all, let us state that a fair comparison of the figures given cannot be made without taking due account of the well known fact that the four languages here considered are by no means placed on the same basis in our colleges. This is particularly the case in the smaller and less progressive institutions. French and German, by an old tradition, occupy a favored position in our curricula; in most colleges they are the only two modern languages a freshman is allowed to take, and in many they are compulsory subjects. Spanish, while offered almost everywhere, stands somewhat in a lower position, and only in certain sections of the country, or in certain large schools here and there, is given the same importance as French or German. Italian, on the other hand, for various reasons, of which I shall mention only two,—a dearth of competent teachers, and a lack of realization on the part of our educators of its educational, cultural and practical value,—is, if offered at all, taught only to a very limited number of students who have fulfilled certain prerequisites.⁶ All of the 93 institutions covered by this survey offered French and Spanish last year, all but 5 offered German, while Italian was offered in 51, that is to say, in little more than one half of the colleges listed. Bearing in mind these unequal conditions, let us see what the given figures show.

French, which on account of the war has taken the rank of the most important foreign language, is still holding its own in the North Atlantic States, while losing more or less throughout the rest of America. In the country as a whole, it has gone from a percentage of 53.3 in 1920-21, to that of 50.6 in 1923-24. It is interesting to note that in the South Atlantic States, though losing ground, it still keeps the highest percentage of enrollments (62.4 for the last year), and that the greatest loss was suffered in the Western States, where it went from 49.4 to 42.6.

⁶ The writer knows of a college in the East where the only Italian course offered is open exclusively to seniors who have had two years of French and two years of Latin in college!

Spanish, as one might expect, occupies a different position in the various geographical divisions. It has lost considerable ground everywhere throughout the East (24.5-23.6-22.2-21.2), while maintaining its place in the North Central States, and showing increased strength in the South and in the West. In the Western States it is taught now to a larger number of students than is French. This offsets somewhat the loss sustained in the East, and the total figures for the whole country show a decline not quite as marked as that of French, going from 31.1 to 30.6.

That under the existing conditions Italian should have gained any ground, seems quite remarkable. Yet it shows gains everywhere, and in certain colleges a spectacular one, as in Allegheny, Brown, Bryn Mawr, Pennsylvania, Vassar, Wellesley, Williams, Cincinnati, Northwestern, Wisconsin, California, So. California and the University of Washington. In the North Atlantic States the increase was from a percentage of 2.3 to one of 3.2; for the country as a whole, from 1.8 to 2.3. It is somewhat singular to note that Italian seems to be "boycotted" by our Catholic schools, where one logically would expect exactly the reverse. Even Fordham, right in New York, is no exception!

In all but the South Atlantic States, German is reasserting itself after the slump suffered on account of the war. The gains made are more evident in the North Central States where the percentage increased, during the last four years, from 11.8 to 16.3; in certain institutions, like Butler, Indiana, Michigan, Nebraska, Oberlin, Ohio Wesleyan, Western Reserve and Wisconsin, the registration in German has doubled itself in this period. Yet German is taught more in the East, where it holds a percentage of 20.5 as compared to that of 19.2 in 1920-21.

In concluding, the losses suffered by French and Spanish are the gains of Italian and German,—a tendency which was to be expected, which is desirable, and which is likely to show itself for some years to come, until a more reasonable proportion among the different languages studied in our colleges is established.

University of Wisconsin.

North Atlantic Division



South Atlantic Division



North Central Division



Spanish



Italian



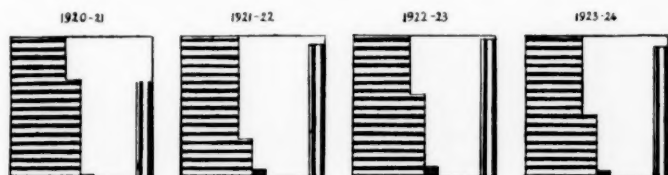
French



German

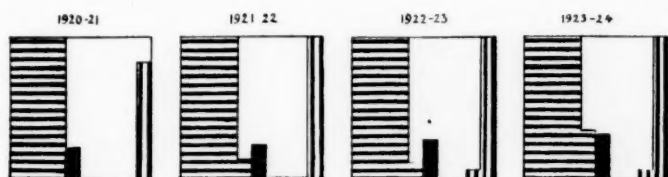


South Central Division



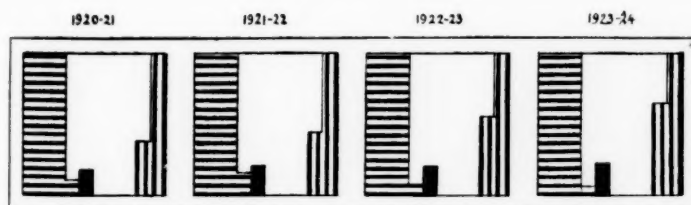
4

Western Division



5

Grand Totals



6

Spanish



Italian

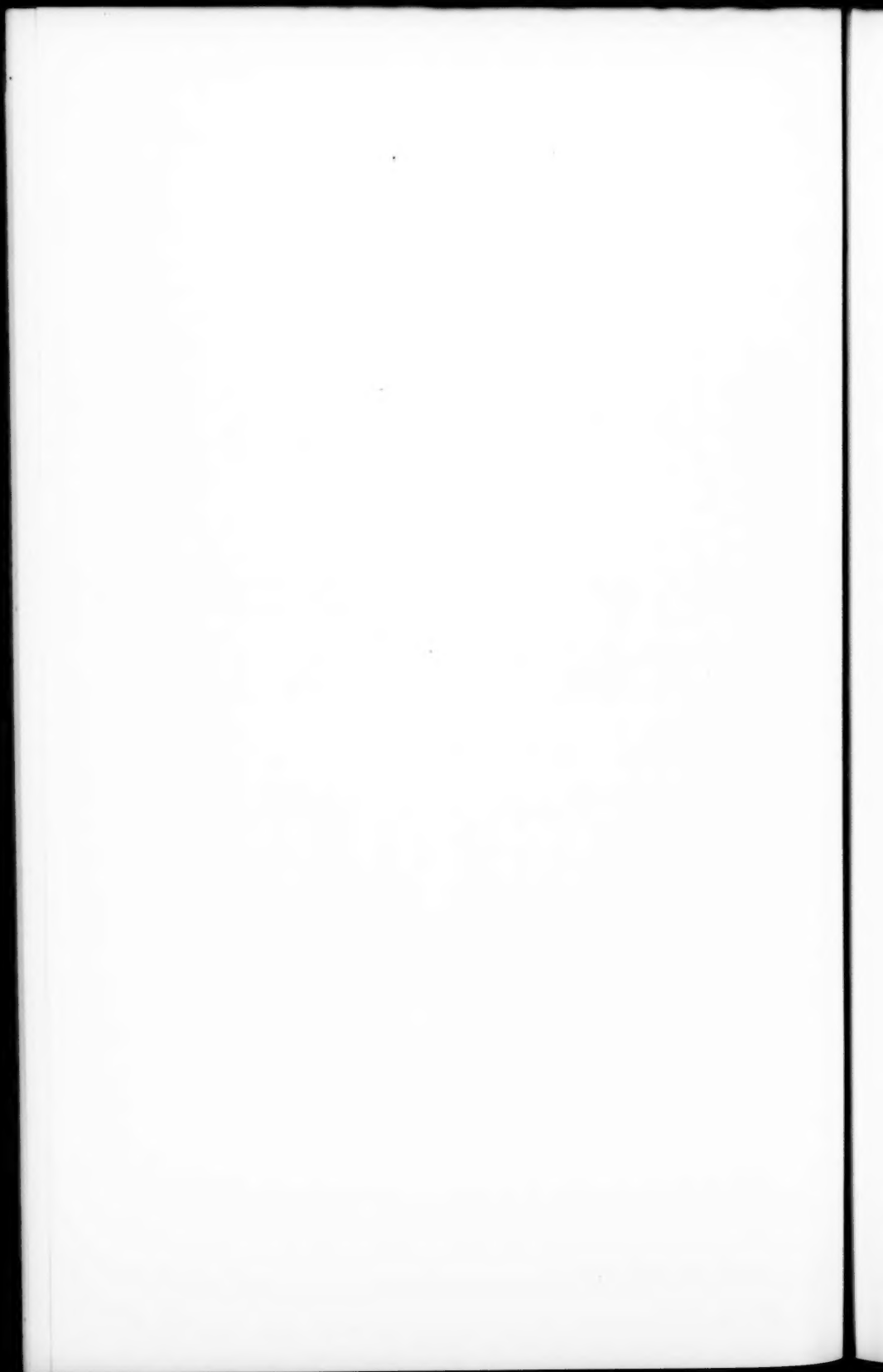


French



German





AUTOMATIC REACTIONS IN PRACTICAL FOREIGN LANGUAGE WORK

By J. WARSHAW

I

UNLESS we are again headed straight for the grammar-translation method, it is evident that something ought to be done to revive the confidence of some teachers in practical language-work in the classroom. A reactionary tendency may be sensed in the linguistic air today by anybody whose *flair* is functioning with moderate satisfaction. Perhaps the attacks of pedagogical experts and educational theorists, who have been liberal in criticism, but parsimonious in constructive thought and material assistance in our field, have got on the nerves of many of our colleagues. Or can it be that we really have been attempting the impossible in seeking to develop speaking ability under classroom conditions that limit actual practice in class to *a minute per student per day*?

Some teachers seem to feel that the remedy lies in a deeper immersion in reading and grammatical elucidation. Yet the experience of any teacher should be enough to convince him that constant reading improves but slightly one's ability to speak a foreign language. If the reverse were true, our students could not help making rapid progress in practical linguistics, for the amount of reading and grammatical discussion that they do is usually very considerable. The average teacher who will recollect the tremendous quantity of reading that he goes through year after year and will try to set a value on what he assimilates for practical uses may be surprised to note how slight that value is. Much reading by itself fails to make conversationalists even of teachers, and teachers who use only the grammar-reading method are generally a striking proof of this fact.

The reading and speaking processes are, in fact, diametrically opposed. Reading requires little attention and only meager creative effort. One reads largely by penumbras, that is to say, synthetically. No such shadowy process is possible in speaking and writing under pain of lapsing into "pidgin." Anybody who wishes

to talk or write a foreign language correctly and with a fair amount of ease must divest himself of mental abstraction, trim to a minimum the chiaroscuro, and keep his subconscious mind centered on constructions, forms, and usage while handling ideas in foreign symbols,—unless and until a perfect habit has been formed.

Talking, of course, is a habit, and a habit takes time. Our problem, unfortunately, is to go Nature one better and *instill a perfect habit within a limited time*. If one recollects that proper speech is one of the most complicated of habits even in our own language, the magnitude of our task in inculcating the speaking habit in foreign languages may be divined.

Still, there are compensations. The greatest compensation offered by habits is their tendency toward automatic reactions. Habits are not easily formed, but once formed they have a habit of "sticking," of responding to slight stimuli, of becoming transformed into intuition. The experienced arithmetician nonchalantly sums up columns of figures at a glance of the eye, and the trained carpenter builds straight and level no matter what position he takes. To be sure, there is nothing mysterious about it all. Repetition, automatization,¹ intuition,—that, in a nutshell, is the process.

II

In practical language-learning, then, automatization is of the highest significance. Speech has to be extempore, and in classes the time-element ought to be considered. Under ordinary conditions, we can not turn to indexes, vocabularies, or phrase books. We must think of the one right word or construction at a specific moment. This requires a bewildering combination of linguistic impulses, as any common example will show.

Suppose a Spaniard to be speaking in Spanish to an American who, like Benavente's prince, has learned it all in books and has not yet succeeded in making his oral Spanish a habit. The Spanish gentleman inquires simply and without malicious intent:—*¿Quiere Vd. acompañarme a ver torear a Joselito esta tarde?* The American wishes to reply: "I should like to go with you, but to tell you the truth I have another engagement, and, besides, I don't care much

¹ This word, unfortunately, is not yet in the dictionaries.

for bull-fights." These are some of the difficulties that flash through his brain and momentarily "fuss" him:

"How shall I begin without seeming too abrupt to my Spanish friend? I can't just say 'no.' Shall I use *querer* or *gustar* to start out with? If *querer*, what tense shall I put it in? Conditional? That doesn't sound right. I remember something about a 'softened statement.' That would have to be in the imperfect subjunctive. Which form,—the *-ra* or the *-se* form? I'm pretty sure it must be the *-ra* form. That would make it *quisiera*. But wouldn't *gustar* sound better? Then I should have to use the conditional, after all. I'll have to place *me* before the verb, of course. Shall I use *acompañar* or *ir*? *Ir* doesn't sound as satisfying as the other, and, moreover, he used *acompañar*. *Acompañar* it shall be. How about *you*? Must it be *le* or *lo*? Isn't *lo* being used a good deal nowadays as the direct personal object? Also, shall I add a *Vd.?*" And so forth.

The assumption that an American having little fluency in speaking Spanish might have to go through a silent soliloquy of this sort seems, of course, far-fetched. But at an early stage, and on unfamiliar ground, he would most certainly have to do so. The time taken for the soliloquy would not be as long as the time it takes to read or write it, but it would be appreciable.

Evidently, the process of learning to speak by means of the methods used in grammar and reading leaves much to be desired. Not only that, but the placing of equal emphasis on all grammatical rules tends to destroy real values and to make minor points appear as important as major points. Verily, the lot of the student, who is supposed to have from 150 to 1500 grammatical sections filed away somewhere in his brain ready for instant reference and use, is not to be envied. The marvel is not that few students learn to speak smoothly when burdened with these files, but that some students actually do learn to speak passably well in spite of them.

III

Do I mean to insinuate that grammar and reading should be omitted in teaching to speak? Not at all. Grammar is, even when the worst has been admitted, a short-cut. But, as grammars have from time immemorial been constructed primarily for reading purposes, they often prove not to be the right kind of short-cut for speaking purposes. It is with grammar as with some other things: the original plan persists in the face of constant change.

An examination of the way in which the verbs are usually treated in grammars will show how one significant branch of grammatical study needs to be revamped to practical uses.

In Spanish there are five indicative tenses. Each tense has six separate forms. The student learns these forms in a time-person sequence. But a time-person sequence is a most cumbersome piece of machinery for practical oral use. In order to make use of one particular form, the student is sometimes obliged to run through a large proportion of the thirty forms which are in his mind. In most classes, teachers will have observed occasional students who must actually visualize the 29 preceding forms before being able to give the third person plural of the conditional. By learning the tenses in strict order,—which is what most of us require our students to do,—the student is almost forced to think, though it be only for a moment, of the present before the imperfect, of the imperfect before the preterit, and so on. With incessant practice the observing student finally succeeds in picking out the desired person without delay: but the amount of practice required is great, indeed.

For practical purposes, another system, which presents person-time sequences, has many advantages. Thus

<i>yo</i>	<i>tú</i>	<i>él, Vd.</i>	<i>nosotros, etc.</i>
hablo	hablas	habla	hablamos
hablaba	hablabas	hablaba	hablábamos
hablé	hablaste	habló	hablamos
hablaré	hablarás	hablará	hablaremos
hablaría	hablarías	hablaría	hablaríamos

As the person of the verb is always of the first consideration in actual, practical use, this arrangement emphasizes the natural necessity of thinking of the person at the very outset and is, accordingly, psychologically more accurate, besides being more rapid, than time-person sequences. It associates the endings more definitely with the person than the conventional system and leads easily to deductions concerning probable endings for unknown verbs. Above all, once the person is chosen, the time involved in giving the verb-form is reduced to a minimum. Instead of searching among thirty possibilities in the indicative, let us say, only five must be thought of. The automatic reaction is bound to be more instantaneous because of the immediate association of person

and time, just as the association of *It floats* with *Ivory Soap* is instantaneous because there are no intervening distractions. Nor is the pedagogical utility of being able to simulate natural narration by the use of different periods of time at an early stage, instead of being forced to keep to one tense alone for weeks and perhaps months, to be forgotten.

In addition to the verbs, there exists a small body of grammatical material which, for practical purposes, must be singled out from the mass of grammar. It is assumed that a cursory study will furnish the student with an adequate knowledge of the plural of nouns and adjectives, gender, the use of the articles, and other commonplaces. But some constructions and expressions are so perplexing or peculiar, yet so usual, that they demand special stress. Some years ago, in an article in the *MODERN LANGUAGE JOURNAL*,² I submitted a tentative short list, which I called "High Points of Spanish Grammar." It comprised the following:

- | | |
|---|---|
| 1. Personal pronouns as objects of verbs. | 8. Formula for ordinary conditional sentences. |
| 2. Personal pronouns as objects of prepositions. | 9. Use of <i>ser</i> with predicate noun. |
| 3. Change of subject requiring a finite tense in the subjunctive, and not infinitive. | 10. <i>El de</i> and <i>el que</i> in place of <i>aquel de</i> , <i>aquel que</i> . |
| 4. Use of <i>se</i> for <i>le</i> , <i>les</i> . | 11. Use of <i>pero</i> , <i>mas</i> , and <i>sino</i> . |
| 5. Position of adjectives of color, direction, and nationality. | 12. Apocopation. |
| 6. How to say <i>than</i> . | 13. Substitutes for the passive. |
| 7. Use of the "personal <i>a</i> ." | 14. Sequence of tenses. |
| | 15. Uses of <i>ser</i> and <i>estar</i> . |

Further observation of the most conspicuous difficulties of conscientious students convinces me that this list may profitably be extended to include the points given below,—and, of course, others in a limited number which may appeal to the individual teacher. It may not be amiss to emphasize the words *limited number*.

- | | |
|--|--|
| 16. Uses of <i>por</i> , <i>para</i> , and <i>de</i> . | particular preposition before an infinitive. |
| 17. Uses of <i>poder</i> , <i>saber</i> , and <i>deber</i> . | |
| 18. Differences in the use of the imperfect and the preterit indicative. | 20. Construction with verbs of causation and perception. |
| 19. Limited list of verbs requiring a | 21. Use of <i>de que</i> instead of <i>que</i> , |

² "The Utility of Teaching-devices," *MODERN LANGUAGE JOURNAL*, Vol. 4, January, 1920, pp. 169-170.

- as a conjunction.
22. Caution against such expressions as *todos de*.
 23. Caution against use of *si* with future or conditional indicative (except when translating *whether*).
 24. Meaning and use of *alguno*, *ninguno*, and *cualquiera* for *any*.
 25. Complete conjugation and use of impersonal forms of *haber* (*hay*, *ha habido*, etc.).
 26. Use of passive in general only when agent is expressed; otherwise, the reflexive substitute for the passive.
 27. Translation of *at* by *en* or *a*.
 28. Use of words or expressions of *permitting*, *allowing*, *letting*.
 29. Differences in a few common synonyms which can not be used interchangeably: e.g., *pasado*, *último*, *postrero*.
 30. Short spelling tests, particularly in orthographically changing verbs.

IV

The reason for selecting some such simple body of grammatical constructions is that progress in fluency can be secured *only by removing recurring, habitual obstacles*. In any line of work, what we call efficiency is generally possible only through simplification. Average capacity is restricted in speech, as in everything else, and the nearer we can get to stark simplicity, the greater the probabilities of fluency and accuracy. The *jongleur de Notre-Dame* was able to throw six copper balls in the air and catch them right cleverly with his feet; but suppose he had tried to juggle six-and-twenty or six-and-thirty balls?

Quite wisely, the *jongleur* juggles the number of balls that it is within his power to juggle skilfully, and not more. Many language teachers, however, believe that there is no limit to the number of rules that students can handle. From the point of view of mere recognition, as in reading, there is, perhaps, no limit: but from the point of view of application, as in speaking,—and especially of instantaneous application,—the story is entirely different. The disconcerting phase of language-learning that the uninitiated ordinarily fail to appreciate is the fact that, if one is making real progress, one is constantly facing new lessons. To hope to be able to use fluently a whole language in all its technical and historical complexities is, it is hardly necessary to observe, visionary. The most that the learner can do in the learning stage is to acquire a serviceable vocabulary and form a certain number of language habits. It devolves, therefore, upon the teacher to determine what is a serviceable vocabulary and to select the kind and number

of habits which will stand the best chance of meeting probable needs.

Language, as it happens, is the one subject in the entire curriculum which requires unremitting repetition,—a natural consequence of the habit-element which underlies it, particularly on the practical side. No effective substitute for repetition in such cases has been advanced by anybody, and it is doubtful that concentration or attention strained to the highest degree can work the mental changes, so necessary in language acquisition and practice, operated by mere iteration. Now, how many repetitions of the same grammatical principle does the average student in a class of twenty-five or thirty have the opportunity of performing in the course of a semester? Any teacher's class-record will probably show that not more than ten or fifteen students can recite in any one period. Consequently, it takes at least two days to have the whole class recite, provided equal chances are given to all. Each student, then, can be expected to recite, as a maximum, only about 40 times during the semester: and the average amount of time allowed him can not exceed two or three minutes. Since the lessons go on progressively and do not always revolve about the same principle, the probabilities are that, except by accident or for some special reason which seems good to the teacher, no student will repeat in actual oral practice any one difficult grammatical principle more than once or twice during the semester, and few students will receive individual drill on even a majority of the grammatical principles treated in the term's work. Only where classes are extremely small can students be given a fair amount of that repetition which is indispensable for the formation of language habits.

A vital problem, if not *the* vital problem, in practical language-work is, therefore, the satisfactory arrangement of time and methods with a view to securing the maximum of useful repetition. This can, in all probability, best be accomplished by the use of a relatively short list of difficult principles, ample illustration of each principle, and practice in each at least once a week and, if possible, several times. By following a plan of this character,—which does not demand much time in any one period,—for two or three years, and by constant practice in verbs, we may hope to automatize the use of what might be called a "language keyboard." What a relief and real economy it would be if, at the end of that time,

students could be depended upon to employ quickly and with precision *ser* and *estar*, *por*, *para*, and *de*, the reflexive and the passive verb, and those other perennial constructions and expressions which puzzle perfectly good students and retard their speech for a long time and without which advanced work is badly impeded!

The need of a fairly simple "language keyboard,"—of which the foregoing is but a rough and very imperfect suggestion,—is imperative if serious classwork is to be done in the spoken language, for only by some such means can the proper habituation and automatization be obtained. The rest,—the acquisition of a usable vocabulary, a moderate number of common idioms, the more recondite grammatical principles, etc.,—is a comparatively easy matter.

Though any teacher can construct a "keyboard" of his own, it is likely that the collaboration of many teachers noting the difficulties, deficiencies, and delinquencies of their students when speaking would result in the most serviceable, and what might with some reason be called a *standard*, "keyboard." Such a "language keyboard" would constitute a genuine contribution to the practical study of living languages and might be applied, *mutatis mutandis*, to any foreign language. It might prove as useful an innovation in practical linguistics as the "Gouin method," which, it may be mentioned in passing, is one of a very, very few original contributions in the field under discussion.

University of Missouri.

THE BUSINESS OF GETTING A VOCABULARY

By SOPHIA HUBMAN

THE process of vocabulary-getting must be made more a matter of conscious instruction in our secondary schools if the study of foreign languages in our country is ever to be much more than the procuring of an additional credit towards graduation. It is probably true that our chief aim in studying a modern language in our country is for the purpose of learning to read that language. Foreign travel and study is, however, becoming more and more an objective for our American youth; and for the beginner, at least, conversation is invaluable for purposes of motivation.

It is by trying to express himself in the foreign language that the student becomes increasingly aware of the purposes of and need for grammar as an aid. The owner of a car or any machine may acquire with the machine a book of instructions. He cannot, of course, learn the instructions and expect to be able, as a result of such learning, to run the machine. Likewise in learning a language, an instrument a thousand times more complicated, we cannot hope to divorce use and instruction. Neither can we learn the language by merely trying to speak it, on a time allotment of one hundred and fifty minutes per week. To accomplish such a feat we must manage to surround ourselves with that language the greater part of every day for a year or longer. The contention that we in this country can dispense with the knowing of the grammatical principles on which the language functions, and get anywhere short of pandemonium except with a very exceptional and persistent few, is sheer nonsense.

We have, to begin with, not a sufficient body of interesting and acceptable literature of a grade simple enough to enlist the interest of the beginner to read for himself outside of class-room assignments. And how is the student to get the necessary exposure unless he can get this reading material? Furthermore, the students have, for a long time, not enough vocabulary to read with any degree of pleasure even the simplest matter. In the case of a vocabulary, as in the case of a bank account, it is "To him who hath shall be given." The student who has a reasonable vocabulary can read,

and the student who reads builds up his vocabulary. The problem of vocabulary is this: How shall we get a sufficient number of words on one hundred and fifty minutes per week?

Personally I believe that the student should have about five-hundred words before he attempts to read at all. He can get these in the first three months of school, together with a great deal of other valuable language experience which will make the printed text vastly more intelligible, and the number of pages for a lesson three times as large.

The first question that presents itself is, of course, what words are we going to teach? The answer seems so simple that one hesitates to mention it. Those most needed for his simple reading, those needed to express his simple daily experiences, those words which enter most frequently into other compounds. No very elaborate scheme is needed to find out what these words are. Ayer's Spelling scale or any such scale may give us an idea of the words most frequently used; the dictionary will tell the tale of those entering into combination with other words. The words needed for a beginner's conversation are those most commonly used in conversation involving his home and school environment and expressions of time and space. Added to these are about a score of words dealing with the immediate out-of-doors, the descriptive and verb terminology usually associated with these ideas.

The student should provide himself with a firmly bound notebook, in which he should enter all the words he hears from day to day. Such words he may meet first in a spoken sentence. But before placing them in his notebook they must be written, so that the correct form and sound may be associated. All words entered in the notebook on Monday, should be read by some member of the class on Tuesday at the beginning of the hour so that each student may be sure that the word is actually recorded in his notebook, and that he carries the correct sound-picture of that word in his mind. Whenever about fifty such words have accumulated, the teacher, the class assisting, should place these upon the blackboard according to some definite plan, as time words, place words, family words, descriptive words, and so on. Later these groups become synonyms, and antonyms, derivatives, parts of a tree, and so on.

After these lists have been completed, the students pronounce them. Errors of pronunciation are here dealt with. Associations are then established as an aid to memory. Not more than one association for one word should be made lest the burden be increased by too much subsidiary matter. Words having English cognates are easily fixed, words having related words in the foreign tongue already in the vocabulary should be attached to these, and finally such as prove difficult often suggest analogies to some student. Thus the word "bunt" suggested "bunting" to one of the students, which helped to fix it for all of them. After the associations have been established, the lesson may be assigned for learning.

Once the test lesson is assigned, nothing less than about forty-five words out of fifty should be accepted by the teacher as a passing grade. Any student making fewer than that grade should repeat the test. The first test should be written, so that a score sheet of each student's achievement may be kept upon the bulletin board, where each student may see and delight in his growth.

Why do I select a vocabulary of fifty words? That seems to yield the best net result from the standpoint of learning and memory, and ease of handling the group. It will require a bright student twenty minutes to learn fifty words, while a poor student requires five times as long. Ten words are good for nothing as an assignment. A six weeks' experiment with an assignment of ten words daily yielded an average achievement of about seventy per cent, seven words out of ten! They were forgotten almost as soon as learned. Besides, so small a list is wasteful from the standpoint of administration. Time is lost each day in fussing with them; they afford no opportunity for systematic training in word formation. Twenty words are little better. These groups are too small to require sufficient concentration really to fix them, the scoring and checking on small groups consumes too much time, and the students forget them readily. The score sheet for the beginning classes of the first quarter is included to show the actual response of each student.

The numbers above each column give the actual words tested for; the numbers opposite the letters each student's achievement in the test. Note the rather uniformly high average. Out of 585

The totals of tables for the year previous were as follows: 810, 813, 903, 993, 1031, 1064, 1102, 1112, 1131, 1139, 1200, 1211, 1221, 1224. In the year preceding over fifteen hundred words were offered with the following results: 1256, 1219, 1338, 1531, 1531, 1534. My plan this year is to offer from 1000 to 1200 words with more frequent intervals of review. Needless to say that students with a vocabulary of 1500 proved to be good readers. All reading matter is discussed in the foreign tongue in the class room. The student cannot, therefore, be content with a mere reading or recognition vocabulary. If, on the other hand, the story were merely translated, the experience in the foreign tongue would be

further curtailed, a situation which were unfortunate. It seems to me that the successful handling of the reading lesson in the foreign tongue, makes definite vocabulary work imperative.

After the first five hundred words have been acquired, the student can with some degree of enjoyment, read easy story material. He can now read from three to five pages daily, if the work is not more difficult than it should be. Any lesson that requires the student to consult the dictionary more than twenty-five times in the course of its preparation is too difficult. The students prefer to have their vocabulary lessons before the reading of the story. The reason is obvious.

The learning ability in a class of twenty-four students tested varied from ten words in twenty minutes to fifty-five words in the same time, the median score being thirty-four words. A second year class scored a median of fifty-one words in the same time, the gain being due, no doubt, to their greater vocabulary experience. Such a test at the beginning of the school year is valuable because the teacher can allow extra time for the slow student or give extra duties to the student apt in vocabulary getting.

I hear language teachers saying everywhere to suggestions of setting definite vocabulary tasks of this nature, "Yes, that's all very well, but words can't be learned in lists; they must be learned in context." Learning the word lists is not the whole story, of course, nor is it even the entire truth about the list. Students are never merely learning words as such, but are together with the word, getting a word association. They learn what endings make adjectives, how verbs or abstract nouns are made from adjectives. They get a sense of the effect and meaning of the inseparable prefixes, of the flexibility of words, and of the whole witching business of it all, so intriguing and fascinating!

Nor does the learning of these words stop here, of course. This is the initial stage of word getting. These words are used directly after, in the story they read, in the discussions of this story, in the composition work based on the story. But the vocabulary, to be well motivated, should precede the story rather than follow it. The word then gains an added color from the context; it affords the student a certain pleasure to find the newly acquired word in his reading, and gives him a sense of mastery and power. Mere contact with words, without definite concentration upon fixing these, is

insufficient. A word needs to be looked up in the dictionary a score of times before it actually becomes the property of the student. A class set to work with a vocabulary of 78 words was tested after a three weeks' contact. During this time the students were asked to try to get the words from their daily use of these in the class room, rather than to memorize them from the list. Sentences like the following were made and the practice continued for the entire time: "Ich lege das Buch auf den Tisch. Ich stelle das Tintenfass neben das Buch. etc." Of the seventy-eight words so tested the class scored a median of only twenty-eight words! The lesson was then assigned as a vocabulary lesson, and the class scored a median of seventy-eight words. Why hobble about on crutches for three weeks, constantly handicapped in expression for lack of actually knowing the word or the gender when the matter can be taken care of so much better by making a concerted effort to master the words before trying to talk with them.

In order to read a foreign language fluently a vocabulary of 4000 is needed. We can get 2000 of these in high school, and college ought to be able to add 2000 more.

Ebbibhouse finds that thirty-six nonsense syllables are twice as well learned as twelve, that the longer rows of nonsense syllables are better retained and require relatively less time in learning. Psychologists have further shown that learning in whole is more effective and more economical than learning in parts. This is true even when applied to nonsense syllables. The process in whole ensures equal distribution of time and effort on all the parts. The weakest part is not the end of the list but the part a little past the middle. If therefore, additional emphasis be put on the list, it should be put on that section of it, instead of at the beginning or the end of the list.

Summing up my various vocabulary experiences I should say the following points stand out most clearly:

1. Word lists should be reasonably long, about fifty words.
2. The words should have some relation to each other and should be grouped accordingly.
3. They should be valuable from the standpoint of general utility.
4. A definite and concerted effort should be made to learn words; it should not be a hit or miss procedure.

5. The first step is word collection in note books.
6. The student should follow definite laws of memorizing his vocabulary, first under the guidance of the teacher, later by himself. These steps as I now see them are as follows:

Step I (Class Work)

1. Reading aloud.
2. Forming associations.
3. Re-reading.

Step II (Home Work)

1. Learn as a whole, not in parts.
2. After a number of readings as a whole, mark the parts that give you trouble, and then resume reading as a whole after having dealt with the troublesome words separately.
3. Do not try to get the entire vocabulary at a single session. It is better to break up the period and resume study later.
4. Speed up as you gain skill. The mind may be trained to much greater capacity if it is kept up to its capacity.
5. Arrange your study vocabulary so that the English and foreign words are not close together. Keep lists separate, but numbered alike. Study from the English sheet as soon as you have made sufficient progress from the foreign sheet.

Step III (Testing)

1. Place the English vocabulary on the board. The student writes the foreign word only.
2. Check. If the class is large let the students exchange papers and correct. A sense of responsibility can soon be developed. Mark for errors only. Each word one point. Gender half a point. Umlaut one half or one fourth.
3. Enter scores on score sheet.
4. Re-test orally after about a week's time. One word missed "B", two missed "C", three missed "D", more than that requires a written test. The student must write the English first, show the sheet to the teacher, and then write the foreign word opposite the English word.

The re-test fixes it. Not more than one re-test is needed. It need not take very much time, for the words are passed out in

class very rapidly. Hence it ought not to take longer than is required to say fifty words twice.

These experiments are in no sense to be taken as conclusive. They are tentative and do show some of the problems to be met and overcome in the way of vocabulary getting. They grew out of a desire for more definitely stated objectives all along the line of language teaching and definite methods to attain these objectives. Vocabulary is of course only one of the many phases of language teaching and work along all lines needs to have its objectives and method clearly formulated. We cannot, I believe, try to grapple with the subject in all its elements fused and confused even though our final aim is to have it function automatically and as a whole.

University High School,

University of Minnesota.

SUGGESTIONS AS TO METHOD IN MAKING A VOCABULARY

By ERNEST H. WILKINS

(These suggestions are offered in the hope that they may be of practical assistance to some textbook makers. They rest upon experience gained in the making of a number of Italian textbooks; they will prove generally applicable, I think, in the making of textbooks in other languages.)

FIRST of all, go through the text underlining each word upon its first appearance.¹ If the word is not already in its dictionary form (that is, the singular form of a noun, the masculine singular form of an adjective, the infinitive form of a verb), reduce the word to its dictionary form by an interlinear correction above the word. In case of doubt as to whether a word has or has not occurred before, underline it. Do not take the time or mental effort to hunt for it. The resulting duplication will be relatively slight, and will eventually correct itself in the process of the work.

A past participle used with verbal force should be reduced to the infinitive form; a past participle used with adjectival force should be reduced to the masculine singular participial form.

When the underlining has been done for the entire text, the words which have been underlined should be copied in textual order upon paper of convenient size, in a single column at the left of the page, so spaced as to bring about twenty words to each page. At the head of each series of entries representing a page of the text, there should be placed a readily visible numeral corresponding to the number of that page of the text. This copying of words is purely mechanical, and may therefore be done by any careful assistant. Its completeness should be tested by comparing the number of underlinings on each page of the text with the number of entries for that page. The use of paper as here suggested is preferable to the use of cards for the purpose immediately in view, since the bulk of the material is very much less, since the number of turnings and fingerings is consequently much less, and

¹ If certain classes of words are to be omitted from the vocabulary—as is desirable in the case of texts designed for advanced use—such words should of course be disregarded in the underlining.

since there is much less danger of loss or confusion through misplacement.

When these pages are ready, take them, together with your text and two piles of blank papers (the use of which will presently be indicated), and read through the text, writing against the appropriate entries on the pages referred to in the preceding paragraph the exact meaning of each word of the text as used in the passage in question. Do not put any punctuation between the foreign word and the English word. The greatest care should be taken to ascertain and to register in each case the meaning specific to the passage.

In doing this work, all words of the text, whether underlined or not, should, of course, be considered. In case you come upon a word which has occurred before, but has in the new passage a meaning different from the meaning previously entered, turn back your set of pages to the page containing the previous entry, in case you can do so readily, and enter the new meaning after the old. If you cannot readily turn to the previous entry, do not hunt, but enter the word with its new meaning upon a page from your first pile of blank papers. Similarly, in case you are uncertain whether or not a meaning occurring for a word at a given point has already been entered, and cannot readily turn to such previous entry, enter the word with its meaning upon a page from your first pile of blank papers.

In the case of two words combining to form a phrase, make entries for each. In the case of *far vedere*, for instance, there should be one entry under *fare*, thus: "*— vedere to show*"; and one under *vedere*, thus: "*fare — to show*."

In case the translation of a passage is too involved to be represented by direct vocabulary entries, enter the entire passage and its translation, with textual reference, upon a page from your second pile of blank papers. The pages so used should be headed "Notes" (and should be utilized in writing the Notes).

When this phase of the work is completed, the entries (except those upon the pages headed "Notes") should be copied, one by one, on cards. This copying, also, is purely mechanical, and may therefore be done by any careful assistant. Its completeness should at once be verified by a comparison of the number of cards

for each of the hand-written pages with the number of entries upon that page.

The cards should then be arranged in alphabetical order. Duplicate meanings should then be eliminated. Each word should then be separately considered. If the basic meaning of that word is not among the meanings already registered, that basic meaning should now be inserted as the first of the meanings of the word. The other meanings should then be arranged in logical order. Entries for phrases should come last. Indications as to gender, etc. should now be added.

When you have a card for a past participle, and no card for the corresponding infinitive, proceed as follows: if the English meaning is itself a past participle, change the entry to a corresponding infinitive entry; otherwise leave the card as it stands. For example, if *atterrìto* occurs with the meaning "terrified," and no other form of *atterrire* occurs, let the card read "*atterrire* to terrify"; but if *accorato* occurs with the meaning "sick at heart," and no other form of *accorare* occurs, let the card read "*accorato* sick at heart."

In the case of words for which the author uses an inferior or incorrect form, put in a card for the preferable form as well as for the other form. Under the inferior form, give only a reference to the preferable form. On the card for the preferable form, give first the preferable form, starred, then the inferior form, then the meaning.

There should be no commas between words which are to be printed in different sorts of type: none, therefore, after the head-word itself, and none after indications as to gender or other indications which are to be printed in italics.

The entire material should finally be typewritten, with double spacing. At least one carbon copy should be made, to be retained as a precaution against loss, and as a means of reference while the first copy is in press. In the first copy such phonetic indications as may be desired should be made by hand.

The University of Chicago.

ANATOLE FRANCE

By J. P. WICKERSHAM CRAWFORD

THE news of the death of Anatole France has brought to many of us a sense of personal loss. As a master we respected and admired him, and we loved him as well, for his readers were granted graciously the privilege of intimate intellectual companionship with him.

Many facts must be gathered before an adequate biography of the man can be written, and for the moment we must content ourselves with attempting to sketch his spiritual development which is so faithfully reflected in his novels and literary criticisms. Yet even here we are baffled, for at various times he reveals himself as a poet who worshipped perfection of form; a dilettante with ardent love for the literature of the past; an indulgent sceptic who looked upon human frailty with Olympian indifference; a mystic who naïvely evoked the poetry of primitive religions; a sentimental rationalist who sapped the foundations of belief with a devout smile; a keen critic of theological dogma; a bitter anti-clerical and zealous supporter of the separation of Church and State; a socialist and eloquent champion of the rights of the people; a Rabelaisian short-story writer; and a scoffer who laughed with Mephistophelian mockery at all things human and divine: these are the moods which are presented to us in their kaleidoscopic variety as we read his works.

Never has an author's childhood and youth been more delightfully and vividly presented than in "*Le Livre de mon ami*," "*Pierre Nozière*," "*Petit Pierre*," and "*La Vie en fleur*." His earliest recollections were associated with the Quai Malaquais overlooking the Seine, "*le vrai fleuve de gloire*." As a boy he became acquainted with the shops that line the quay with their treasures of old prints, antique furniture and rare editions, and with the book-stalls ranged along the parapet, exposed to sun and rain save for the protecting screen of poplars where the vendors, weather-beaten like old statues on cathedrals, expose their spiritual wares. In after years, lamenting the changes that had transformed the quays, he wrote: "*C'est là qu'on sent mieux qu'ailleurs les*

travaux des générations, le progrès des âges, la continuité du travail accompli par les aïeux à qui nous devons la liberté et les studieux loisirs. C'est là que je sens pour mon pays le plus tendre et le plus ingénieux amour. C'est là qu'il m'apparaît clairement que la mission de Paris est d'enseigner le monde."

His mother was a pious woman who stirred the boy's imagination with stories of devout men and women of bygone days who had tasted the joys of martyrdom. Before he was able to read, he thirsted for fame and longed to make his name immortal. "Mais il n'était pas en moi d'avoir un cheval, un uniforme, un régiment et des ennemis, toutes choses essentielles à la gloire militaire. C'est pourquoi je pensai devenir un saint. Cela exige moins d'appareil et rapporte beaucoup de louanges." Imitating the ascetic practices of the holy men of old, he refused to eat, distributed his pennies to the poor like St. Nicholas of Bari and mounted the kitchen pump in emulation of St. Simeon Stylites, who had lived on a pillar, but his father, "n'étant pas saint comme moi," was unable to understand the boy's new vocation and he was obliged to desist, remarking philosophically "qu'il est bien difficile de pratiquer la sainteté dans la famille." But his interest in the artless stories of ascetics and hermits never flagged. In "Thaïs" and in numerous short stories he delighted in reproducing those ingenuous religious emotions that appealed to the mystical side of his nature.

At the Collège Stanislas, where he took his Bachelor's degree, he became acquainted with the masterpieces of Greek and Latin antiquity, and also with clerical discipline and theology which produced upon him the same effect that it did upon Renan. In one of his later books, "L'Orme du mail," the principal of a Seminary, fearing for the orthodoxy of one of his pupils, declares: "Telle est la force de la discipline théologique que seule elle est capable de former les grands impies; un incrédule qui n'a point passé par nos mains est sans force et sans armes pour le mal. C'est dans nos murs qu'on reçoit toute science, même celle du blasphème." Like Maurice's guardian angel in "La Révolte des Anges," Anatole France apparently lost his faith as a consequence of reading theological works.

While acknowledging his indebtedness to the systematic instruction he received at college, he confessed that he derived more

profit from the bookshops on the quays. "Braves gens, vous avez étalé devant mes yeux ravis les formes mystérieuses de la vie passée et toute sorte de monuments précieux de la pensée humaine. C'est en furetant dans vos boîtes, c'est en contemplant vos poudreux étalages, chargés des pauvres reliques de nos pères et de leurs belles pensées, que je me pénétrai insensiblement de la plus saine philosophie."

After a brief association with the Parnassian poets of which his finely sculptured verse forms a record, he devoted himself to literary studies which show exceptional versatility, erudition and sensibility of a high order. His first ventures in fiction appeared in 1879 with the titles "*Jocaste*" and "*Le Chat Maigre*." The former is an ugly bit of bourgeois tragedy written under the influence of the de Goncourt brothers; the latter, a joyous picture of the Bohemians who met at the Sign of the Famished Cat and who have all the earmarks of genius except the power to create. Reminiscent of the noisy gatherings of the Parnassians, it may probably be regarded as a satire on the artistic ideals of his old associates.

"*Le Crime de Sylvestre Bonnard*," published in 1881, established his literary reputation. Nowhere in literature—or outside of it—can we meet a more charming scholar and specialist. By dwelling constantly in the past, the range of his interests has become restricted; he is too far removed from the passions of the crowd to be affected by them, yet he has the simplicity of a child, and once brought into contact with life, he shows that the spring of human sympathy has not been drained by his long association with books. The story seems to represent at the same time the author's ideal of the scholar's life, and the emptiness of an existence devoted exclusively to study.

"*Les Désirs de Jean Servien*," which appeared the following year, describes the vague longings and voluptuous dreams of a young man of eighteen, educated above his station, whose will power and moral fibre have been atrophied by excessive desultory reading in which his sensitive nature sought a refuge from active life. If we remember that a few years later he wrote: "*Malheureusement, l'esprit spéculatif rend l'homme impropre à l'action. L'empire n'est pas à ceux qui veulent tout comprendre*"—we may suppose that the author intended to present the dangers of undisciplined thinking when confronted by realities.

The studies of Amélineau and other scholars on the origins of Christian monachism revived his interest in St. Simeon and his brethern whom as a child he had loved, and into this setting he fitted the story of the Alexandrian actress, Thaïs, as it was narrated in many a monastic version. But with his love of paradoxes, he ironically relates the triumph of the flesh over the spirit, after describing the victory of good over evil. In fact, he makes more interesting the saint's fall from grace than the conversion of the sinner. The novel illustrates admirably the curious combination of mysticism and iconoclasm in Anatole France. In the first part, he interprets lovingly the saintly aspirations of the monks of the Thebaid; in the second, his critical faculty reasserts itself to mock this ardor, apparently proving it to be sterile, after all.

The same interest in primitive religious emotions and psychic phenomena is found in the collection of sketches which appeared in 1892 with the title "*L'Etui de Nacre*." In "*Le Procureur de Judée*" he attempts to measure the unimportance which the ministry of Jesus assumed in the eyes of Pontius Pilate; three of the stories narrate in artless style the missionary labors of saints of the fourth century, while "*Le Jongleur de Notre-Dame*" describes the reward of a simple-hearted monk who worshipped the Virgin in his homely fashion. "*La Messe des ombres*" is a supernatural tale in the manner of Alphonse Daudet, and "*Leslie Wood*," inspired by the experiments of Sir William Crooks, is a rather unsuccessful venture into the domain of spiritism.

Intellectually, Anatole France was a child of the eighteenth century, and this period is the background for "*La Rôtisserie de la Reine Pédauque*." The book is a sort of fantastic biography of an imaginary eighteenth century priest, Jérôme Coignard, told by his devoted pupil, Jacques Tournebroke. In the course of the narrative we meet with strange characters, such as the Marquis d'Astarac, a young nobleman who devotes himself to the study of Rosicrucian doctrines, and the old Rabbi Mosaïde, a Kabbalist who explores ancient lore to re-establish the true meaning of the Pentateuch.

Coignard is a philosophical rascal, a Falstaff steeped in Voltaire. Deeply versed in theology, his advancement had been checked by his many slips from the path of virtue, yet he is cheerful withal, for he knows that "*il est difficile de ne point glisser dans le péché*

et convenable de ne point tomber dans le désespoir à chaque pas qu'on fait sur cette terre où tout participe en même temps de la malédiction originelle et de la rédemption opérée par le sang du fils de Dieu." A reprobate who only too often stoops to actions ill befitting his cloth, he stands firm in matters of faith, justifying his position by arguments which only on second sight disclose the paradox. His utterances reveal no coherent philosophic system. As Anatole France said of him: "Il lui manqua cette illusion précieuse qui soutenait Bacon et Descartes, de croire en eux-mêmes après n'avoir cru en personne." Far removed from Rousseau and the doctrines of the Revolution, he believed that man by nature is a wicked animal yet his contempt for mankind is not bitter, his irony is benevolent and indulgent. Spiritually akin to Epicurus, he is wholly lacking in a sense of respect, and with the aid of a vast store of learning, he mildly combats prejudices of every sort.

Coignard typifies eighteenth century ideas, but he has more in common with Pierre Bayle than with the passionate Voltaire. Like Bayle, he is without convictions. Both reveal a highly developed intellectual curiosity, without fixed objective. When Coignard says to his pupil: "Jacques Tournebroche, mon fils, qu'il vous souvienne qu'un bon esprit repousse tout ce qui est contraire à la raison, hors, en matière de foi, où il convient de croire aveuglément," he makes the same dexterous thrust that Bayle had struck home before him. Nowhere is the humor of Anatole France more subtle, nor more sombre. The book resounds with laughter; at times we hear the boisterous rollicking born of wine, but more often the hollow chuckle of the sceptic.

"Les Opinions de Jérôme Coignard," which appeared in the same year, is a criticism of contemporary society. With smiling iconoclasm, long-respected prejudices are carted away to the rubbish heap of exploded superstitions. The desire to kill and plunder, which is inherent in man, is varnished over with the name of glory and honor, and war will only cease when the tremendous increase in armaments will bring about the death of the monster from excess of nourishment. Nor does he spare the august body to which he was to be elected four years later. "La médiocrité triomphe à l'Académie . . . Faut-il donc être un homme rare pour travailler à un dictionnaire qui veut régler l'usage et qui ne peut que le suivre?" There are few truths in history, he says,

"et les seuls faits sur lesquels on s'accorde sont ceux que nous tenons d'une source unique." Quoting an old story, he declares that the history of the world is contained in the words, "Ils naquirent, ils souffrirent, ils moururent."

His attack upon time-honored institutions and beliefs is made with Shavian deftness, but he confesses that he is not a man of action and that he is unable to suggest remedies. "Pour moi, je sens bien que mon esprit est tout gâté par la réflexion. Et, comme il n'est point dans la nature des hommes de penser avec quelque profondeur, je confesse que mon penchant à méditer est une manie bizarre et tout à fait incommode. Elle me rend premièrement malpropre à toute entreprise; car on n'agit jamais que sur des vues courtes et des pensées étroites. . . . La réflexion m'y embarrasserait dès les premiers pas et je découvrirais à chacun de mes mouvements des raisons pour m'arrêter." Then turning to Tournebroche, he adds ironically: "C'est une grande infirmité que de penser. Dieu vous en garde, Tournebroche, mon fils, comme il en a gardé ses plus grands saints et les âmes que, chérissant d'une dilection singulière, il réserve à la gloire éternelle. Les hommes qui pensent peu ou ne pensent point du tout font heureusement leurs affaires en ce monde et dans l'autre, tandis que les méditatifs sont menacés incessamment de leur perte temporelle et spirituelle, tant il est de malice dans la pensée! Considérez, en frémissant, mon fils, que le Serpent de la Genèse est le plus antique des philosophes et leur prince éternel!"

At the close of the book, however, he seems to realize that contradiction and denial can accomplish nothing. "Tournebroche, mon fils, vous me voyez tout à coup incertain et embarrassé, balbutiant et stupide, à la seule idée de corriger ce que je trouve détestable. Ne croyez point que ce soit timidité d'esprit: rien n'étonne l'audace de ma pensée. Mais prenez bien garde, mon fils, à ce que je vais dire. Les vérités découvertes par l'intelligence demeurent stériles. Le cœur est seul capable de féconder ses rêves. Il verse la vie dans tout ce qu'il aime. C'est par le sentiment que les semences du bien sont jetées sur le monde. La raison n'a point tant de vertu. Et je vous confesse que j'ai été jusqu'ici trop raisonnable dans la critique des lois et des mœurs. Aussi cette critique va-t-elle tomber sans fruits et se sécher comme un arbre brûlé par la gelée d'avril. Il faut, pour servir les hommes,

rejeter toute raison, comme un bagage embarrassant, et s'élever sur les ailes de l'enthousiasme. Si l'on raisonne, on ne s'envolera jamais."

But this was merely a fleeting mood. More than ten years were to pass before Anatole France was ready to soar on the wings of enthusiasm. There is not a trace of it in "Le Jardin d'Epicure," also published in 1893, which is pervaded with cheerful melancholy and ironic resignation. With an astounding power of vision, he pictures to us the last man, freezing wretchedly to death with the sun as black as an ember and the earth a lump of ice. With philosophic despair he declares "que notre système solaire tout entier est une géhenne où l'animal naît pour la souffrance et pour la mort." His attitude is one of absolute negation. "Il est clair que nous ne pouvons rien savoir, que tout nous trompe, et que la nature se joue cruellement de notre ignorance et de notre imbécillité." The one compensation for life is intellectual curiosity, and our chief duty is to feel pity for the sufferings of others.

"Le Lys rouge" (1894) is a voluptuary's dream of beauty with a lovely background of Tuscan landscapes. Thoroughly modern in its analysis of the passions that struggle to fill the void of existence, the spirit of Fra Angelico and Dante is ever present. Choulette, the vagabond poet, picturesquely homely and amusingly mad, who has learned much from suffering, expresses the author's growing interest in social problems. In "Le Puits de Sainte Claire" (1895) he reverted to the manner of "Thaïs" and only occasionally showed a preoccupation with present-day questions.

It was the Affaire Dreyfus that brought Anatole France from his ivory tower. Convictions of long standing prevented him from joining in the exulting chorus of the Anti-Semites, Nationalists, Clericals and Royalists over the sentence of guilt passed upon Dreyfus. The four volumes of "L'Histoire Contemporaine" are a valuable commentary upon those regrettable years when the rule of reason was replaced in France by prejudice. His interest in his fellow men became more concrete, and while in "Gallio," included in "Sur la Pierre blanche" (1905), he returns successfully to the *conte philosophique*, we are prepared for the sympathetic picture that he paints of a Socialistic Europe in "Par la Porte de corne ou par la Porte d'ivoire," found in the same volume.

Socialistic hopes ran high in France in the years immediately preceding 1905. Under the leadership of Jaurès the term of military service was reduced to two years; recruits devoted more time to learning useful trades than to tactics; the officers' mess was abandoned as undemocratic; the Eastern frontier was left almost unprotected and the budget for military expenditures was diminished each year. When the possibility of war was mentioned, Jaurès declared that an understanding existed between the Socialists in the Chamber and in the Reichstag.

But political events in the year 1905 rudely shattered this dream of security. The Kaiser's visit to Tangier on March 31 was regarded as a crushing blow to the prestige of France and her policy of colonial expansion. Delcassé was forced to resign and the French embarked upon a campaign of "preparedness" for a conflict that was considered inevitable. Vague ideas of humanitarianism had apparently shown their futility, and were replaced by a resolute spirit of nationalism.

A critic has said that "*L'Ile des Pingvins*" records the "burial of an illusion," the hope in the ultimate regeneration of society. With keen resentment at the *volte-face* of public opinion, he used all the irony at his command in writing the burlesque history of France which is one of the saddest commentaries on human frailties ever penned. Every page contains subtle criticism in the succession of miseries, crimes and follies that constitute the life of a nation. The Affaire Dreyfus is described at length in the case of Pyrot, who is charged with selling eighty thousand trusses of hay intended for the cavalry to a neighboring nation, the Porpoises. We find a portrait of Zola in Colomban, the author of sixty volumes on Penguin sociology and in Bidoult Coquille, the student of asteroids, we recognize Anatole France himself. Bidault is disheartened by his contact with the prophets of progress. Glad to escape from the crowd, he returns once more to his elevated perch to watch the heavens. "Tu te flattais d'établir d'un coup la justice en ton pays et dans l'univers. Tu fus brave homme, un spiritualiste honnête, sans beaucoup de philosophie expérimentale. . . . Et maintenant que tu as perdu tes illusions, maintenant que tu sais qu'il est dur de redresser les torts et que c'est toujours à recommencer, tu retournes à tes astéroïdes. Tu as raison; mais retournes-y modestement, Bidault-Coquille!"

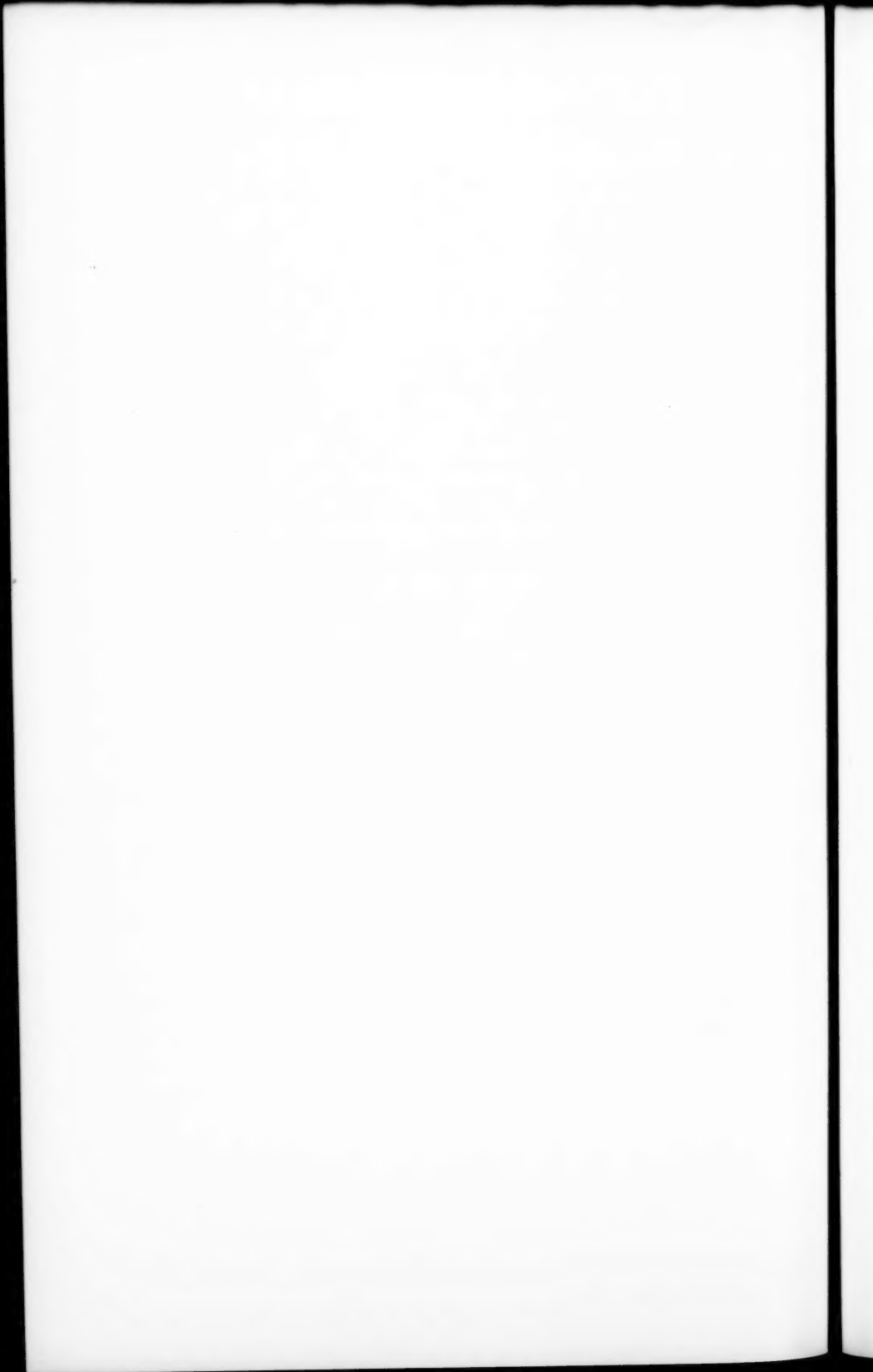
The spirit of high idealism that is supposed to have inspired the leaders of the Revolution is reduced to very human dimensions in "Les Dieux ont soif." He shows us a people weary of five years of excesses and more attentive to the imperious call of hunger and sex than to the golden dream of fraternity; they are indifferent to the carnival of blood, for which the gods are athirst. "La Révolte des Anges" is a marvellous reconstruction of the theory of dualism in the creation, but is marred somewhat by the flashy flippancy that characterized Renan's last years.

Although a bitter enemy of war, his heart's response was immediate when France was invaded. He offered freely his services, and "Sur la Voie glorieuse" and *Ce que disent nos Morts* picture his anguish during the long years of suffering. Since the close of the War he has been an active figure in Liberal circles.

As a master of well-nigh perfect French, Anatole France can bear comparison with any writer of the nineteenth century. Endowed with amazing versatility, his style lends itself admirably to his varying moods. He obtained his effects without apparent effort, because he banished every trace of workmanship. He says in "Le Jardin d'Epicure:" "Dans le langage, la simplicité belle et désirable n'est qu'une apparence. Elle résulte uniquement du bon ordre et de l'économie souveraine des parties du discours," and this we may accept as a definition of his own style.

Anatole France was the most illustrious representative of the generation that was brought up on the philosophy of Taine and the scepticism of Renan, and which in early manhood shared in the spiritual depression following upon the Franco-Prussian war. He was unable to adapt himself to the new spirit in France which believes that purposeful energy can accomplish more than denial, and for years he has occupied an isolated position in contemporary French literature. But the charm of his books will outlive political passion and the historian of the future will find in his work a trustworthy record of intellectual currents in France during the last forty years.

University of Pennsylvania.



Notes and News

THE CLASSICAL INVESTIGATION

The first volume of the findings of the Classical Investigation conducted by the Advisory Committee of the American Classical League has just been published by the Princeton University Press and should be carefully studied by all teachers of modern languages. This volume embodies the General Report with a summary of results and recommendations for the organization of the course in secondary school Latin and for improvement in methods of teaching.

In May 1920, the General Education Board indicated to the American Classical League its willingness to finance an investigation of the classics in American secondary schools, and, in March 1921 a programme of work was adopted, and an Advisory Committee of fifteen members under the chairmanship of Dean Andrew F. West of Princeton University was formed to carry on the investigation. Four members of this Committee, namely Andrew F. West, W. L. Carr, Mason D. Gray and W. V. McDuffee were chosen to serve as the Special Investigating Committee, and eight Regional Committees were formed, consisting of fifty-five persons in all, to co-operate in the work of the investigation in their respective territories.

There are a number of items in the report which are of especial interest to modern language teachers, particularly in view of our own investigation of modern language instruction, to which reference was made in the October issue of the JOURNAL. Limitations of space enable us to mention only the most important.

(p. 13) "Through the agency of the eight Regional Committees, and by special personal inquiry also, it has been our great good fortune to secure the voluntary unremunerated help of 8,595 teachers, mostly teachers of the classics, together with many teachers of English, French and history, who have given much time to marking, checking and accounting for the experimental work in all parts of the country. Such a free-will offering is unmatched in the history of any educational inquiry conducted in our land. The investigation has been carried on throughout the two academic years 1921-1922 and 1922-1923 in every State in the Union. A great deal of travelling has been necessary. About a year and a half has been taken in preparing for the investigation and in collecting and summarizing its results. The total number of secondary schools enlisted in the investigation is 1,313 and the total number of pupils tested is approximately 150,000. The total number of individual tests given is approximately 750,000."

These figures give us an idea of the magnitude of our undertaking. Unless modern language teachers respond with the same zeal and enthusiasm as our colleagues in the classical languages, our own investigation will be doomed to failure.

(p. 16) "The total enrolment in Latin in the secondary schools of the country for the year 1923-1924 is estimated by the United States Bureau of Education at 940,000, slightly in excess of the combined enrolment in all other foreign languages. The number of secondary schools offering four years of Latin is more than double the number offering three years of French, four years being the ordinary maximum time given to Latin and three years the ordinary maximum time given to French."

(p. 17) "The Latin enrolment in the colleges of the country in 1923-1924 was approximately 40,000 and the Greek enrolment about 16,000."

(p. 269) "The following table gives the estimated enrolment in foreign languages in the secondary schools of the continental United States in 1923-1924, including pupils in the 7th and 8th grades of junior high schools.

	LATIN	GREEK	FRENCH	GERMAN	SPANISH	ITALIAN SWEDISH, HEBREW, etc.
Public	815,000	3,000	465,000	28,000	305,000	
Private	125,000	8,000	75,000	12,000	25,000	
Total	940,000	11,000	540,000	40,000	330,000	5,000

(p. 276) Another table in the Appendix shows the gain or loss by percentages in foreign language enrolment in 1921-1922 as compared with 1914-1915.

	LATIN	GREEK	FRENCH	GERMAN	SPANISH
<i>Public High Schools</i>					
1914-1915	37.3	0.3	8.8	24.4	2.4
1921-1922	27.5	0.1	15.5	0.6	11.3
Gain or loss	- 9.8	- 0.2	+ 6.7	- 23.8	+ 8.9
<i>Private Schools</i>					
1914-1915	54.9	5.8	26.7	22.3	2.7
1921-1922	53.0	3.4	32.5	3.2	11.7
Gain or loss	- 1.9	- 2.4	+ 5.8	- 19.1	+ 9.0

"The approximate change in actual enrolment during these seven years was as follows: Latin +125,000, Greek -6,500, French +305,000, German -460,000, Spanish +295,000."

The question of ultimate and immediate objectives is discussed in the third chapter. "By ultimate objectives are meant those which involve educational values upon which the justification of

Latin as an instrument in secondary education must depend, namely, those abilities, knowledges, attitudes and habits which continue to function after the school study of Latin has ceased; for example, the ability to determine the meaning of an unfamiliar English word derived from Latin, the habit of sustained attention, or an appreciation of the influence of Roman civilization on the course of western civilization. By immediate objectives are meant those indispensable aims in which progressive achievement is necessary to ensure the attainment of the ultimate objectives, but which may cease to function after the school study of Latin has ceased; for example, the ability to conjugate a Latin verb or to translate a passage from Caesar." In order to determine the validity of ultimate objectives the following tentative list was adopted as a basis for experimental study:

INSTRUMENTAL AND APPLICATION OBJECTIVES:

1. Ability to read new Latin after the study of the language in school or college has ceased
2. Increased ability to understand Latin words, phrases, abbreviations and quotations occurring in English.
3. Increased ability to understand the exact meaning of English words derived directly or indirectly from Latin, and increased accuracy in their use.
4. Increased ability to read English with correct understanding.
5. Increased ability to speak and write correct and effective English through training in adequate translation.
6. Increased ability to spell English words of Latin derivation.
7. Increased knowledge of the principles of English grammar, and a consequently increased ability to speak and write English grammatically correct.
8. Increased ability to learn the technical and semi-technical terms of Latin origin employed in other school studies and in professions and vocations.
9. Increased ability to learn other foreign languages.

DISCIPLINARY OBJECTIVES:

1. The development of certain desirable habits and ideals which are subject to spread, such as habits of sustained attention, orderly procedure, overcoming obstacles, perseverance; ideals of achievement, accuracy and thoroughness; and the cultivation of certain general attitudes, such as dissatisfaction with failure or with partial success.
2. The development of the habit of discovering identical elements in different situations and experiences, and of making true generalizations.
3. The development of correct habits of reflective thinking applicable to the mastery of other subjects of study and to the solution of analogous problems in daily life.

CULTURAL OBJECTIVES:

1. The development of an historical perspective and of a general cultural background through an increased knowledge of facts relating to the life, history, institutions, mythology and religion of the Romans; and increased appreciation of the influence of their civilization on the course of western civilization; and a broader understanding of social and political problems of today.
2. Increased ability to understand and appreciate references and allusions to the mythology, traditions and history of the Greeks and Romans.
3. The development of right attitudes toward social institutions.

4. A better acquaintance through the study of their writings with some of the chief personal characteristics of the authors read.
5. Development of an appreciation of the literary qualities of Latin authors read, and development of a capacity for such appreciation in the literatures of other languages.
6. A greater appreciation of the elements of literary technique employed in prose and verse.
7. Improvement in the literary quality of the pupil's written English.
8. An elementary knowledge of the general principles of language structure.

Since statistics show that out of every hundred pupils who study Latin in the first year of the four-year secondary schools, 69 study it for two years, 31 for three years and 14 for four years or longer, and that of these 14 pupils who complete the four-year Latin course in the secondary school, scarcely 5 may be expected under present conditions to continue the study of Latin in college, it is important that the work of each year, "beginning with the first, should be so organized as to be worth while in itself, whether or not the pupil is to go further in the study of Latin." This is good doctrine, and raises a question to which modern language teachers have not devoted sufficient attention. "It is also reasonable to expect that with fuller appreciation on the part of pupils of the values secured from the study of Latin and with better adaptation of the content of the course to the ability and interests of the pupils, a larger proportion of those who begin Latin will pursue the study throughout the secondary school and continue it in college." This is undoubtedly true, and it is quite as true of modern language instruction.

Most of the instrumental and application objectives, the disciplinary objectives and cultural objectives listed in this Chapter are common in a greater or less degree to classical and modern language instruction. It is significant that while only a total of six of every 1000 who begin the study of Latin in high school may be expected in any one year in after life to read some new Latin, practically all of the college graduates who answered the questionnaire indicated their belief that they had secured very important values from the study of the subject in high school and 86% answered "yes" to the question: "If you had a son or daughter entering high school next year, would you advise him or her to take up the study of Latin?"

Special studies show that the study of Latin results in an increased ability to understand the exact meaning of English words derived directly or indirectly from Latin, and in increased accuracy in their use. Latin pupils were also found to spell more correctly than others English words of Latin derivation.

Chapter IV is concerned with the problem of determining what content provides the most effectual means for the progressive development of power to read and understand Latin and for attaining the ultimate objectives regarded as valid for the various

years of the course. With respect to content, "the evidence from all sources indicates that the greatest need for reorganization of content is in the historical, cultural and appreciative fields." It is interesting to note that "of the teachers filling out the general questionnaire 91% would read some easy or "made" Latin before taking up the first classical author, and 97% of these would have this material deal with classical themes." This accords with the present day tendencies in modern language instruction. A goodly number of teachers also seem to think that there should be less reading from the sacrosanct trio, Caesar, Cicero and Vergil.

The general recommendations in regard to the content of the four-year secondary school course in Latin are as follows:

1. That the formal study of the elements of language be reduced by the postponement of many forms and principles of syntax until later in the course; that the formal study of some of these forms and principles be omitted entirely from the secondary course; and that in general the functional rather than the formal knowledge of these elements be emphasized throughout the course.

2. That the vocabulary, forms and principles of syntax to be learned in each successive year of the course be selected in such a way as to provide conditions most favorable for developing progressive power to read and understand Latin and for attaining the ultimate objectives which teachers regard as valid for their pupils.

3. That not less than 80 pages of easy, well-graduated and attractive Latin reading material be introduced into the course, beginning at the earliest possible point and continuing at least through the third semester.

4. That this easy reading material should be such as to contribute both to the progressive development of power to read and understand Latin and to the attainment of the historical-cultural objectives which teachers regard as valid for their pupils.

5. That practice in writing Latin be continued throughout the first, second and third years. It may well be omitted from the work of the fourth year in order to allow full time for the reading.

6. That the amount of classical authors to be read in the standard four-year course shall be not less than 35 pages of Teubner text in the second year, 60 pages in the third year, and 100 pages in the fourth year.

7. That there be enough freedom of choice in the Latin authors to be read to make it easily practicable for teachers to select the reading material which in their judgment will provide the best medium for attaining the historical-cultural objectives which they regard as valid for their pupils.

8. That such additional material of instruction be introduced into the course as will provide for fuller attainment of various ultimate objectives of the study of Latin.

It is a pleasure to find that progressive teachers of the classical and modern languages are in complete agreement on so many points.

Regarding methods of instruction, the following recommendations are of especial interest to modern language teachers: A first prerequisite for the oral reading of Latin is ability to pronounce Latin clearly with readiness and reasonable accuracy; fluent oral reading of the Latin should be required as the first step in the interpretation of a Latin sentence or paragraph; practice in comprehending Latin at sight should be included in the work of every

recitation; oral use of very easy Latin in brief phrases or sentences, especially in the form of question and answer between teacher and pupil or between pupil and pupil, will help to give quicker facility in the reading and understanding of Latin; there should be much freedom in *talking* Latin so long as this does not violate the canons of good spoken Latin; practice in writing Latin should accompany the reading and oral use of the language from the start, but composition should only be required as an aid to reading Latin.

The problems that confront the investigation of modern language instruction are more complex than those which presented themselves to our colleagues in the classics. In the first place, we propose to study all types of instruction from the elementary to the graduate school, while the classical investigation was devoted primarily to secondary instruction. Furthermore, we propose to occupy ourselves with the study of four or more languages, each one of which presents its own claims for special consideration. There is a unity in the objectives of classical instruction which the modern languages do not possess. We are dealing, too, with living languages, and not merely with a language which is spoken only in class rooms. Cicero may turn in his grave when he hears our bad Latin, but we do not see him as clearly as we do the native Frenchman, German, or Spaniard who smiles derisively at the liberties we take with his mother tongue. Our choice of text books is far wider than is the case with the classics and our approach to the culture of the countries whose language we teach is more direct.

It is fortunate for us that the report of the Classical Investigation appears just at the time when our own investigation is being started. The plan of procedure as well as the definite results attained in that inquiry contain valuable suggestions for us. The successful results of the Classical Investigation have been made possible by the whole-hearted co-operation of the Latin teachers of the country. Perhaps its greatest benefit lies in the fact that over eight thousand teachers devoted a considerable amount of time to serious consideration of the problems of their work. This alone would vastly improve the teaching of Latin even though the findings of the Committee had never been published. Those who contribute most to our own Investigation will derive the greatest benefit from it.

J. P. W. C.

THE AMERICAN UNIVERSITY UNION

The annual report of Professor Algernon Coleman, retiring Director of the Continental Division of the American University Union, has been published in the October, 1924 issue of *The Educational Record* and contains much valuable material for those who are planning to study in Paris.

The statistics of the Union reveal the surprising total of 3,002 Americans registered in the records of the Union or on the rolls of

educational institutions for a study period of at least two months in France. By far the largest group is interested in the French language and literature. Most members of this group enroll in the special courses arranged for foreigners by the various universities, courses which are largely undergraduate in character both as to content and method. The others follow regular university instruction given to French applicants for the professional titles required for teaching positions in French schools. Nearly all the members of this large group were actual or prospective teachers of French.

Professor Coleman urges that American academic authorities, especially heads of Romance departments, give more personal attention to the projects of students who definitely plan to do advanced work abroad in Romance languages and literatures.

EVENTS OF LITERARY INTEREST IN FRANCE DURING THE SUMMER OF 1924

Death of Henri Céard, of the Académie Goncourt.

Prizes in Literature. GRAND PRIX DE LITTÉRATURE (Académie française) pour l'ensemble de son œuvre, Abel Bonnard (last work, *En Chine*, 1924) GRAND PRIX DU ROMAN (Académie française) Emile Henriot, *Aricie Brun ou les Vertus bourgeoises*; PRIX BALZAC (divided into three parts): André Thérive, *Le plus grand péché*; Pierre Dominique, *Notre Dame de sagesse*; Paule Le Régnier, *La vivante paix*. GRAND PRIX DE POÉSIE (Académie française) Florian-Parmentier, *La lumière de l'aveugle*. PRIX DE POÉSIE SAINT-CRICQ-THEIS (triennial) E. Prévost, *Le livre de l'immortelle amie*.¹

Armand Colin has published the two first volumes of the *Correspondance générale de J.-J. Rousseau, collationnée sur les originaux et commentée par Théophile Dufour*, the importance of which can hardly be overestimated. For years scholars have been considerably hampered because they did not have this *Correspondance*, except in a most unsatisfactory form, scattered in many publications and with only somewhat over one thousand letters available, while about three thousand are now promised. The task of editing this material is so enormous that its publication has been long delayed. The continued interest in Rousseau,—so well illustrated by the increasing anger and the attacks of those who dislike his spirit,—makes this publication timely. The editorial work has been excellently done by a careful scholar, Pierre-Paul Plan who has at his disposal the notes left by Théophile Dufour who devoted sixty years to the preparation of this edition, but died before seeing it in print.

¹ Jouve et Cie of Paris has just issued a pamphlet prepared by E. Prévost which gives information regarding the numerous prizes in literature offered in France. Its title is *Les Prix Littéraires; Programmes; Valeurs; Dates; Jurys*.

The well-known firm Armand Colin is the publisher. The complete *correspondance* will require twenty volumes, about three of which will appear each year. The price now is 25 francs a volume. Since we understand that only 1500 copies will be printed, it is reasonable to expect that the price will be higher as time goes on. These volumes will be in demand and persons are therefore advised to send their subscription without delay.

Pierre-Paul Plan is doing his work in an interesting fashion. He does not follow the common practice of adhering strictly to the chronological order, but frequently groups the letters about episodes of Rousseau's life, thus giving the letters the semblance of an autobiography. Interpretative notes and replies from correspondents are also included.

ALBERT SCHINZ

Smith College

BOOKS ON ANATOLE FRANCE

For a short "étude," see P. de Bacourt and J. W. Cunliffe, *French Literature during the last Half-Century* (Macmillan 1923), Pp. 100-131. Far more complete is the study by Lewis Piaget Shanks, *Anatole France*, 1919 (Open Court Pub. Co., Chicago), Pp. 229.

For those who already know the works of Anatole France, G. Michaut's *Anatole France, Etude psychologique* (Paris, Boccard, 1922) Pp. 322; and G. A. Masson's *Anatole France, Son œuvre* (Paris, Nouvelle Revue Critique) Pp. 64, may be read with profit.

NEW JERSEY MODERN LANGUAGE ASSOCIATION

At the May meeting of the Modern Language Association of New Jersey, held at Plainfield, Dr. Victor Sabary of Trenton discussed the effects of the War upon modern foreign language enrollment in New Jersey, and Dr. W. A. Braun spoke upon post-war tendencies in education in Germany.

THE LATEST FAD IN PARIS

Readers of the MODERN LANGUAGE JOURNAL who like to keep posted on up-to-date movements in French Literature and art can find information on the latest fad in "Dadaïsme, Poignée de Documents," by Professor Schinz, published in the Smith College Studies in Modern Languages. The book can be purchased by addressing the Librarian of Smith College, Northampton, Mass., and costs 75 cents.

Reviews

PATHELIN ET AUTRES PIÈCES, by MATHURIN DONDO,
D. C. Heath & Co., 1924, VI plus 222 pp.

On glancing at the table of contents of "Pathelin et autres Pièces" there comes a thrill of joy that at last there has been prepared a rendering of some of the famous mediæval farces, for the children of today. But scholars should approach the book with the realization that here is something not for them, but for second or third year pupils of French. The scholar will miss the quaint old language of the original, the tone of childlike naïveté,—in short, the mediæval literary atmosphere. But the high school pupil, knowing nothing of this, will enjoy the sprightly humor and quick action of the plot. The author has managed to keep very well, in modern dress, the spirit of the mediæval story. Although entirely modern in form, the pupil can at least see what type of plot appealed to the people of the Middle Ages. And the modern author will entertain his youthful audience just as well with these little plays as did the original with his farces. As M. Dondo says in his preface, "Pathelin" and "Le Cuvier" are true to the original, but "Le Pâté et la Tarte" has been changed somewhat. Yet it is disappointing to see "Les Trois Aveugles de Compiègne" and several other mediæval stories combined into one, under the title of "Les Deux Aveugles." Surely "Les Trois Aveugles" is dramatic enough in itself to furnish material for a play. And besides, why give the pupils a wrong impression of any of these famous old tales? "L'Homme qui épousa une Femme Muette" has a very satisfactory interpretation. It is full of life.

As to form, "Le Cuvier" appeals the most,—there are no long speeches,—which are so difficult for most pupils to memorize,—there is a lot of vivid action, and the piece is short and full of humor every minute. There are ample stage directions in all the plays, which is a great advantage, and the language contains an abundance of conversational idiom, mercifully not simplified.

As to exercises based on the text, they have the form of questions, practice in grammar and idiom, and English-French exercises. The practice in idioms is rather more interesting, more diverse and thorough than is usually the case. Notes on the text are commendably short and few. In the vocabulary the nouns are printed in heavy type, while the articles precede them in light type, in a column reserved for them alone, a distinct advantage.

Altogether, despite its defects, "Pathelin et autres Pièces" is a welcome addition to school texts.

MARGARET DALE LEIPER

William Penn High School, Philadelphia.

ANTOLOGÍA DE CUENTOS AMERICANOS, Edited with Exercises, Notes, and Vocabulary by LAWRENCE A. WILKINS. With a Critical Introduction by FEDERICO DE ONÍS. Pp. xxiii+287. New York, D. C. Heath & Co., 1924.

Vividly interesting and, in the main, delightful, are the Spanish-American tales edited by Lawrence A. Wilkins under the foregoing title. These twenty-four short stories, including two by the Mexican Amado Nervo and one by the Peruvian Ricardo Palma, carry us from the Antilles to Patagonia, and embrace a period from the late 1870's, more or less, to the present day. The book will interest many students in their neighbors of Spanish America.

Great pains have been taken with the selection of the stories. For Mexico, Gutiérrez Nájera is not represented; and this is wise, for he is either too *triste* or too exotic for such a book. Riva Palacio, however, delights us in *Las mulas de Su Excelencia* with a glimpse of colonial Mexico: it is almost as if Palma himself wrote a "tradition." The *Pasado y presente* of the Cuban Jesús Castellanos, a clever tale, is a most happy choice. Ricardo Palma's *La proeza de Benites* strikes one as not showing Palma at his best, the Palma of the whimsical detail seasoned with Attic salt. It is stated in the Introduction that Rubén Darío's characteristics as a *cuentista*, though admirable, are not those sought for in the present volume; which seems strange, in view of the fact that two of Darío's tales add much charm to another school anthology of recent date. *Los gerundios de Mariano Rosas* by Alvarez should not have been included, as Alvarez is not a *cuentista* and the piece is merely a rather baffling anecdote. Another writer who hardly deserves place here, is A. Hernández Catá (*Una fábula de Pelayo González*), whose literary career belongs to Spain, rather than to Cuba. The scene of his story is the Puerta del Sol. Of at least five of the authors who represent Argentina, Roberto J. Payró and Godofredo Daireaux are the peers. Many of their stories would have been far more informative, and would therefore have represented South America more effectively, than some which the student will read here.

The Introduction, in the customarily brilliant style of Professor de Onís, is a helpful exposition of the origin and development of the *cuento* in Spanish American literature.

Modismos, Notas y Ejercicios. The present reviewer has proved by actual experience that it is difficult to find the notes corresponding to any particular selection in this book. Why have not the text pages been indicated in the part occupied by the notes? The *Ejercicios* will be found useful. In certain paragraphs for translation into English, a not impeccable English style may prove all the more suggestive to the student; e.g., p. 136, "The unexpected had saved his life." This wooden English will nevertheless help

to fix in mind such usages as that in *lo inesperado*. Similarly on p. 182, in the sentence, "Then she returns with dry eyes to her tasks of a domestic animal" (italics mine): the original *tareas de animal doméstico* will perhaps be the more easily remembered. Freedom is abused, however, on p. 184, where *alcaldes* is given as "mayors"; or on p. 135, where *parecen indios* is rendered: "they seem to be Indians," instead of "they act like Indians."

An *embarras de richesses* occurs on p. 170, where an observation, on the imperfect subjunctive in *-ra* with original pluperfect meaning, is repeated almost verbatim from p. 168. The opposite phenomenon characterizes p. 134, where a note on the phrase *para que se vea de todo lo que son capaces*, etc., of p. 21, should have been inserted.

There are some orthographical errors. On pp. v, xi, xxi, 13, and 191, *Augustín* Alvarez is seen instead of *Agustín* Alvarez. *Canticos* on p. 36 should read *cánticos*; *bullicionas*, p. 11, *bulliciosas*.

In the Vocabulary, we note: *agüero* is lacking on p. 190; p. 194, s.v. *Argentina*, the official name of this country should be given *La Nación Argentina*; p. 199, s.v. *bragado*, the translation "mottled" is quite doubtful; *bragado* meaning very likely, a dun-colored animal with white line or lines from forehead to mouth; p. 212, to *che* should have been added "hey! say! eh!" as suggestive translations; p. 227, *Facundo* should not be termed a novel, but a polemical work; p. 242, Leguizamón's name is not, so far as I have ever seen, *Martiniano P. Leguizamón*, but simply Martiniano L; p. 246, *Martín Fierro* was published in two parts, the first in 1872, the second in 1878; p. 260, La Plata is not "a shore resort," nor is it "south" of Buenos Aires; p. 272, Santa Fe is not "a province of the W. part of Argentina," but rather in the E., due N. of Buenos Aires Province.

Certain infelicities of translation are to be observed on p. 183, such as the equivalents suggested for *torear alcaldes* and *no se hizo repetir la oferta*. Anyone acquainted with the gaucho speech knows the *medio apurado* of p. 122 of the text is the consciously understated "in great trouble" of the gauchos, not "half exhausted."

HENRY ALFRED HOLMES

New York University

LES TECHNIQUES DE LA CRITIQUE ET DE L'HISTOIRE LITTÉRAIRES EN LITTÉRATURE FRANÇAISE MODERNE. GUSTAVE RUDLER, Professeur de littérature française à l'Université d'Oxford. Oxford, Imprimerie de l'Université, 1923 (XV-204 pages).

Morize's *Problems and Methods of Literary History* (Ginn & Co.) came out at Christmas time, 1922; Rudler's book, about one year later, but the Preface is signed December, 1922; two such men

working simultaneously along exactly parallel lines is a fact that can hardly be attributed to mere chance; both understood that their books were needed. Also the two books are so much alike in inspiration that they called in many occasions for practically the very same wording, indeed in some instances you might think they were copied from each other; this again is not a matter of chance: both authors are decided adepts of what is often called the Lanson method.

Morize's book is already well known in America; let us present that of Rudler.

The starting point is this: In reading and studying "il faut rompre résolument avec l'habitude de s'appropriier et de reproduire des jugements critiques" (p. 1). Another important statement that is significant, is made early in the book: "On a beaucoup abusé dans le passé de la critique de moralité; on s'est laissé détourner de l'œuvre proprement historique vers le jugement de valeur. L'historien n'a pas charge de distribuer l'éloge et le blâme; . . . la critique de moralité n'est qu'une critique de moindre effort" (p. 21).

The book outlines a program for one who wishes to get a real understanding of a text, avoiding flimsy and easy appreciations. One must acquire "l'art de lire." And "l'art de lire" consists in taking into account all the circumstances which brought about the work under consideration,—historical and social, personal contingencies, state of mind of the contemporaries for whom the work was intended, etc.;—in brief, one could say that "l'art de lire" consists in eliminating all that is merely personal, spontaneous appreciation.

There is no need of concealing the fact that this attitude is directly opposed to the one hailed persistently by the modern educator who likes to emphasize the necessity of *removing* all that might interfere with the direct reaction of a student. Yet, it is undoubtedly the reasonable attitude; and if many professors of literature talk one way, they all act differently if they amount to anything; indeed why should they continue to exist themselves at all if the spontaneous reaction of the student is the one to favor?

The problem then is: how to get into the proper position to appreciate *intelligently*? Rudler considers systematically, and step by step, and by giving concrete and telling illustrations, how to fulfill the conditions.

An initial chapter is devoted to the help derived from good bibliography. There is less and less excuse in loafing in literary studies because we have at our disposal so many means that did not exist some decades ago, and Rudler proceeds to tell us what these means are: bibliographical guides, library catalogues, dictionaries, etc. One cannot help thinking how our recent books, thus filled with useful *concrete* information differ from the merely pedagogical

treatises of fifteen or ten years ago, offering valuable theories sometimes, but no actual help to reach the goal.

The first thing now is to have a good reliable text. How to ascertain the value of a text is told us, and how to prepare it if we do not possess one (as far as language correction goes, and genuineness, completeness, etc.).

But then, we will not *understand*, even a good text, unless we see from what causes a work of art is the result, for which specific reasons the author would treat one aspect of a problem rather than another, why he emphasizes what seems to us not important and omits what to us would seem important. . . . These circumstances of time and *milieu* had been investigated long ago by Taine, and only those who are too lazy to go to work discard the idea of such thoroughgoing study. Rudler is very outspoken on this subject and returns to it more than once: the method of Taine is sound; only Taine did not have as many facts to go by as we have, and—partly for this reason—he generalized too early: “Il faut travailler mieux que lui” (p. 198). . . . but “comme lui.”

Some think there are laws presiding over literary phenomena, as there are laws presiding over political, or social phenomena (evolution, cyclism, rythmical actions and reactions),—it is worth looking into this, says Rudler; and of course, he tells us where to find information about these laws.

Then come as further means to *understand*, inquiries into the personality of the author (sometimes in order to discover the author); into the sources, and various sorts of influences the author may have undergone. We have heard much about this,—perhaps too much in late years; but these chapters are almost new by the vividness of the style and the concrete illustrations. Often Rudler suggests researches that may be made by ambitious students.

Here let us anticipate a question: Does all this study lead to the desired complete understanding, and can we go deep enough into all these problems to solve them satisfactorily? Rudler is neither blind, nor fanatic. The limitations are not only recognized, but emphasized (pp. 29, 72, 89, 173, 175, 190-3). But, even with these limitations, we get at least a better chance at understanding, than in not trying at all. Moreover Rudler also grants readily that the best instruments do not replace keenness of mind altogether; each problem is different from all others in some particulars, and the solution always gives a chance to a scholar to show his own initiative (See the examples offered in Chap. III).

The chapter on the “interaction de la littérature et de la société” will appear quite novel to many; and one will be surprised at the interesting unexplored fields of investigations it suggests. It will direct the attention of the teachers of literature to class

room demonstrations that will prove most profitable. See for instance (p. 176 fl.) the account of Cazamian's study of the influence of the social novel in England on social ideas, and reciprocally the influence of the social ideas of the time on the social novel.

Rudler is sure to stimulate the brain of all who read him. There is only one point, it seems to the writer, on which one may not agree with him; namely that he has not come out very clearly on the question as to how far the personal judgment of the reader is still to be taken into consideration. He seems to keep a place open for it: "*L'histoire n'a pas charge de distribuer le blâme et l'éloge; du moins il ne doit pas croire sa tâche faite quand il a décerné un prix de vertu ou procédé à une exécution*" (p. 21). The writer would be more radical than this. He would say that "histoire littéraire" as now understood, would mean not only to reduce the amount of judgment and personal criticism, but replace it altogether. Once the work of the "historien" is actually finished, he sees that the work of art could not under the circumstances have come out differently. Now, on the one hand, a judgment passed before the work of the historian is finished would be of no value; on the other hand, once this work is finished, that is to say once he knows that this work could not be different from what it is, then the pronouncement that the work is good or bad becomes senseless. One does not judge any natural product, stone, plant, or a miser; one understands them. To study literary works, is to understand them as a product of natural circumstances. It would be unbearably pedantic to discourse on what the work would have been otherwise; what it would have been, for instance, had it been born in the moon.

ALBERT SCHINZ

Smith College

HISTORIA DE ESPAÑA por M. ROMERA-NAVARRO de la Universidad de Pensilvania, etc. Nueva York: D. C. Heath y Compañía, Editores, 1923. xi+302 pp.

It must seem surprising to those who stop to consider, that there has not appeared so far among our Spanish text books, one giving a general survey of the history and culture of Spain. The lack of such a book has been felt especially by teachers of advanced pupils in high schools and of second and third year classes in colleges. Its delay in appearance, however, has been more than made up for by the publication now of Professor Romera-Navarro's *Historia de España*.

The *Historia de España*, carrying a foreword by Professor Roger B. Merriman, is necessarily a rapid survey of the field, covering as it does the Peninsular history from the earliest times down to

the present, Spain's part in the discovery and settlement of the Western Hemisphere and her achievements in the arts and sciences. There are in all thirty one chapters, with a summary and a set of questions at the end of each. There are, in addition, notes and explanations of grammatical difficulties and an excellently prepared vocabulary. Only one mistake in the latter has been noted (the definition of *prenderse*, p. 42, l. 5. Typographically the book is very attractive and singularly free from misprints (I have found only three, p. 193, l. 5, 201, l. 1, 210, l. 3). It is profusely illustrated with pen and ink drawings, many of which tend, however, toward monotony through the use of a rather stereotyped, wooden line. One feels, too, that a better reproduction of the *dama de Elche* could have been chosen for the frontispiece, one, for example, like that in Havelock Ellis's "Soul of Spain."

Professor Romera-Navarro tells his story with verve and enthusiasm, in a straightforward fashion well befitting a work of this character and without the false rhetoric that so often mars Spanish writing. His enthusiasm leads him at times, it is true, to paint his pictures in brighter colors than the facts warrant. A case in point. In the chapter on Spain in the New World, one reads of the splendid laws enacted on behalf of the Indians, but nothing is said of the suffering and injustice caused by the all too frequent inefficiency and corruption that nullified the good intentions. A word on Las Casas at least might have been appropriate. Again we may lay to a well-meant enthusiasm the inclusion at the end of the book of the flattering judgment of contemporary Spain by an English publicist. He would have us believe that Spain is rapidly advancing to the rank of a first-rate nation in popular education, sanitation and trade, but this opinion is not concurred in by many competent observers.

Although the author of the *Historia de España* has followed the most authoritative opinions on all questions touched upon by him, the task was obviously harder when dealing with the contemporary period. Nevertheless, one is greatly surprised to find, in his discussion of present day literature, no mention of Unamuno or Azorín, while López de Haro is given as one of the three greatest novelists of the younger generation. It is also interesting to note that Baroja is not included in these three. Nor is any mention made of Antonio Machado among the poets. Finally I should like to point out that the most modern art criticism is disposed to consider in a rather different light what Professor Romera-Navarro calls "errores de técnica" in the work of El Greco.

WILLIAM L. FICHTER

Girard College

STORIES BY CONTEMPORARY FRENCH NOVELISTS,
by M. BOWLER, Ginn and Co., 1924.

This little volume of stories by contemporary novelists is intended to serve as an introduction to some of the leading writers

of to-day. The editor has selected stories by the following nine authors: Bordeaux, Charles-Louis Philippe, Régnier, Colette (whom Miss Bowler insists on calling Colette Willy, though the latter dropped the second name quite a while ago), Rachilde, Rémy de Gourmont, Pierre Mille, Duhamel, and Romain Rolland (an extract from his *Colas Brugnon*). Each story is preceded by a biographical and bibliographical study. There are Notes, Questionnaires and a Vocabulary. The Preface, stating the aim of the book, is followed by a list of General References on Modern Literature and a list of Chief Contemporary Novelists.

In the Preface Miss Bowler states that she was greatly limited in her choice because some of the best writers have already been made accessible for class-room use,—there is, however, enough material in those same writers to furnish more than one school text—; that others have written no short stories, and that finally, still others have written stories “which would hardly be suitable for inclusion in a text-book.” After all the field is really not so limited as all that. Most of us could produce a formidable list of excellent short stories by famous authors which would fill a whole shelf of school texts. And now comes the question whether the selection made by the editor is a very happy one. In the Preface we read: “The hope of the editor is that our American students may be led by these few names to acquaint themselves still further with a period too often neglected in our schools.” This would make us conclude that the authors represented in the collection are to be a sort of guide to the student. The statement invites a weighing of values and one which may not be entirely favorable to the editor’s choice. Without intending to disparage Rachilde, for instance, several names suggest themselves as representing the kind of literature to present to the uninitiated American student before introducing him to her work. And in Gourmont there is a great deal which one cannot recommend to the young student. As for the story of Gourmont to be found in the collection, it is rather drab, but that is a question of taste. Nowhere in the preface are we told what determined the order in which the stories are presented. It is not alphabetical. Perhaps it is length which governed that order.

Turning from the Preface to the List of General References we find that although the list does not claim in any way to be complete, there are some very striking omissions, such as Lalou, *Histoire de la Littérature contemporaine* (1923), Strowski, *La Renaissance de la littérature contemporaine* (1922), Lasserre, *Chapelles littéraires* (1920), Massis, *Jugements*, 2 vols., the first of which appeared in 1923 (and the second in 1924). As for the list of Chief Contemporary Novelists, there are some glaring omissions, especially when one considers the names that are included. We are surprised not to find there Édouard Estaunié, Pierre Hamp, Edmond

Jaloux, P. et J. Margueritte, and if the list had been revised before publication, Paul Morand and Jules Romains.

The bibliographies of each novelist are very far from being up to date, which gives the impression that the volume had been prepared some time ago and not revised since. For instance, for Colette, the *Maison de Colette* (1922) could have been mentioned even if *Chéri* was considered not appropriate. Duhamel published *Les hommes abandonnés* in 1921 and *Les plaisirs et les jeux* in 1922, both not mentioned. The latter can safely be put in the hands of any schoolboy or girl. Although Duhamel has written several plays, none appear in the bibliography, though plays are not consistently omitted by the editor, for those by Romain Rolland are given.

The critical paragraphs preceding each story show a slight tendency to moralize. Remarks such as the following grate on one's ears: (in speaking of Henri de Régnier) "A certain liberty in touching upon sex questions, *which adds zest for a French reader!*, would make some of his novels distasteful to American readers in spite of the admirable powers of their author." If the book is intended for the very young American, then why draw his attention to the fact? And if the editor finds it necessary to mention it, then the allusion to French taste is quite inappropriate. Concerning Pierre Mille we read: "the former, tales of colonial life which are not always *puritanical* . . ." If there is such danger that the American student will independently go out and read the books mentioned in the bibliographies, then why not consistently suppress the titles of all those which are not suitable for his reading? Why include such books as Philippe's *Marie Donadien* and his *Croquignole*? How about Régnier's *Les Vacances d'un jeune homme sage*, etc. etc.?

The vocabulary is on the whole very satisfactory except for the fact that no distinction is made between mute and aspirate *h*, which is a grave fault. There are few misprints.

As for the stories themselves, they are with one or two exceptions fairly representative of their authors and present enough variety to make the volume interesting reading. The addition of a few more stories would perhaps increase the value of the book which is rather slim when the biographical and bibliographical material is subtracted.

Every new volume of contemporary French literature is a welcome addition to the field of school texts and editors deserve credit for introducing modern writers. However, before bringing before the American reader books which have not yet survived the test of decades, it is wise to reflect and reflect again before deciding and making a choice.

HÉLÈNE HARVITT

Teachers College,
Columbia University

Books Received

FRENCH

ALLARD, LOUIS, *La Comédie de mœurs en France au dix-neuvième siècle*. Tome I. De Picard à Scribe. Cambridge, Harvard University Press. 1923. 492 pp.

After two introductory chapters, the author studies the *comédie de mœurs* during the period of the Directory, the Consulate and the First Empire. Picard, Duval and Charles-Guillaume Erienne receive most attention, and valuable new material on the minor dramatists is also presented. The social and political background is constantly kept in mind.

ARVIN, NEIL COLE, *Eugène Scribe and the French Theatre (1815-1860)*. Cambridge, Harvard University Press. 1924. 268 pp.

Scribe is here presented "as a social symptom, as a painter of contemporary life, as a composite picture of the French bourgeoisie from 1815 to 1850." The attitude of his contemporaries toward his plays is illustrated by quotations from dramatic criticisms written after the first performances.

DESNOYERS, LOUIS, *Les Aventures de Robert-Robert*. Edited by A. TRUAN, Oxford University Press, American Branch, New York. 1924. 96 pp. \$.50.

The content and simplicity of language make this story suitable for use in the third semester of high school work. The text is accompanied by a questionnaire, direct method exercises and vocabulary.

HACKER, E. F., *A French Grammar*. R. G. Adams and Co., Columbus, Ohio. 1924. 280 pp.

This grammar, designed for elementary college classes, contains a number of unusual features. The introductory chapter on pronunciation has been written with care, and the section on the relation between spelling and pronunciation especially merits attention. The reading text of the sixteen first lessons is accompanied by phonetic transcription and many lessons contain questions on pronunciation. Condensation in the presentation of verb forms and syntax enables the author to complete the discussion of tenses and their uses in the twenty-fifth lesson, thus permitting the use of a reading text early in the course.

PARGMENT, M. S., *Practical Exercises in French Pronunciation*. Henry Holt and Co. 1924. 39 pp.

A brief introduction on French sounds and phonetic symbols and exercises on pronunciation with emphasis on syllable groups.

POLICHINELLE, COMTE DE PAONFIER. *Parodie inédite du Glorieux de Destouches (1732) Suivi des Champs Elysées de MM. de Caumont et Destouches*. Publiés par Gustave L. Van Roosbroeck et Antony Constans. Edouard Champion, Paris. 1924. 76 pp.

Polichinelle, Comte de Paonfier by Favart and Largillières, reprinted from a manuscript in the Bibliothèque Nationale, is interesting as Favart's first play and as a *critique* of one of the most famous comedies of the period. The reprinting of the *Champs Elysées* is justified by the rarity of the original text.

SPANISH

ESPINOSA, AURELIO M., *Cuentos populares españoles*. Tomo II. Stanford University Publications, University Series, Language and Literature. Vol. III, no. 2. 1924. 346 pp.

The second volume of the fruits of Professor Espinosa's recent trip to Spain to collect folk lore material. This volume contains 64 popular stories including "La niña perseguida," "La hija del diablo," "El príncipe encantado," "Juan el oso," "Juan sin miedo" and "La princesa encantada."

HALL, GUILLERMO, *All Spanish Method. Short Course*. World Book Co. Yonkers-on-Hudson, New York. 1924. 451 pp. \$2.40.

This text book is made up largely of material included in other publications by Professor Hall and is designed for first-year students in schools and colleges. More emphasis is laid here upon the systematic presentation of grammar, but the author quite properly believes that formal rules should come after the correct speech habit has been formed.

MARQUINA, EDUARDO, *En Flandes se ha puesto el sol*. Edited with Exercises, Notes and Vocabulary by ERNEST HERMAN HESPELT and PRIMITIVO R. SANJURJO with a critical Introduction by FEDERICO DE ONÍS. D. C. Heath and Co., 1924. 271 pp.

A welcome addition to the growing list of twentieth century works accessible in text book form. This play, which Professor de Onís appropriately characterizes as "el drama de España misma,

del conflicto entre el espíritu español y el europeo que determinó el fracaso y la decadencia de la nación española" will be read with interest by students of the second or third year.

McHALE, C. F., *Un viaje a Sud América. A Book of Spanish Conversation*. D. C. Heath and Co., 1924. 284 pp. \$1.32.

Reading material dealing with a trip to South America accompanied by *cuestionarios* and outlines for free composition.

RUBIO, DAVID., *¿Hay una filosofía en el Quijote?* Instituto de las Españas en los Estados Unidos, New York. 1924. 167 pp.

The author finds in the *Quijote* only "la filosofía de la fe en el ideal, en el valor del esfuerzo, en el triunfo de la justicia, en el mérito del sacrificio y en la lucha constante contra toda adversidad hasta conquistarla y vencerla, para que triunfe el ideal sobre las ruindades de la vida."

TAMAYO Y BAUS, MANUEL, *Un drama nuevo*. Edited with an Introduction, Notes and Vocabulary by JOHN D. FITZ-GERALD and JOHN M. HILL. Benj. H. Sanborn and Co., 1924. 257 pp.

A new edition, attractively presented, of Tamayo's masterpiece. In the introduction Professor Fitz-Gerald has gathered new material regarding the American versions of the play.

*Annual Meeting of the American Association of
Teachers of Spanish*

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22 and 23.*